

HENRY COWELL IN THE FLEISHER COLLECTION

By

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To the memory of Edwin Adler Fleisher.

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Nearly a half-century after American composer Henry Cowell's death, with an official biography pending, his singular identity in American music continues to emerge from untapped American archives. One of those archives is the Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia which, in 1935, recognized Cowell as one of the "leading contemporary American composers" and requested he submit manuscripts for inclusion in the largest and most complete collection of orchestral scores and parts in the world. The archives of the Fleisher Collection contain scores and correspondences which provide an unparalleled look at this key composer's efforts to establish his symphonic identity and promote American music. The Collection archives of correspondence provide valuable clues for further research into his unexplored roles in the Office of War Information and as sage counselor for Ted Seder's preparation of Ives's *Fourth Symphony* for the stage. Digital preservation of these unique documents in a virtual collection universalizes access to these valuable perspectives and safeguards those visions for the musicological community in a new and revolutionary way.

CHAPTER 1 INTRODUCTION

Purpose

From the moment of his birth in a small cottage in Menlo Park, California, on 11 March 1897, Henry Cowell seemed destined for a biography. His mother Clara,¹ a struggling writer, recorded the details of his penurious youth and innate musical talents in an unpublished manuscript entitled “Material for a Biography.”² Nearly a half-century after Cowell’s death, with an official biography pending,³ his singular identity in American music continues to emerge from untapped American archives. One of those archives is the Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia which, in 1934, recognized Henry Cowell as one of the “leading contemporary American composers”⁴ and requested he submit manuscripts for inclusion in the largest and most complete collection of orchestral scores and parts in the world. The archives of the Fleisher Collection contain scores and correspondences which provide a unique and essential insight into Cowell’s life as a symphonic composer and advocate of modern orchestral music in America.

This dissertation represents a focused case study in digital archival preservation of documents directly related to Henry Cowell and contained in the world’s most important

¹ Clarissa Bethshua Dixon (1850-1916) left a husband and son, George (b. 1849) and Clarence Davidson (b. 1871), in Iowa to live in San Francisco. She married Irish emigrant Henry “Harry” Clayton Blackwood Cowell (1866-1954), whom she divorced in 1903.

² Clarissa Dixon, “Material for Biography,” Henry Cowell Collection, *L (Special) 88.33, The Rodgers and Hammerstein Archives of Recorded Sound, The New York Public Library for the Performing Arts.

³ Nearly twenty years in progress, Joel Sachs’s authorized biography, *Henry Cowell: A Biography*, was initially listed for a November 2004 release date on Amazon.com. Most recently, Amazon listed the text for availability on March 31, 2007. The Oxford University Press does not yet list the ISBN (0195108957). Inquiry to Sachs produced the following good-natured, if brief, reply: “Still writing it!” (Joel Sachs to Gary Galván, 11 September 2005, electronic mail). Meanwhile, Sachs has produced several landmark recordings of Cowell’s works, including the *Irish Suite, for String Piano and Small Orchestra* L452, with his performance group, Continuum.

⁴ Franklin H. Price to Henry Cowell, 12 June 1935, Fleisher Collection Archives (Cowell Files: 1935_06_12_Price-Cowell).

American orchestral music archive – the Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia. Digitizing and cataloging archival documents in the Fleisher Collection specifically related to Henry Cowell creates an universally accessible virtual collection essential to facilitate further research and help define his extraordinary role in twentieth century America. In the spirit of national goals to make “resources available and useful to . . . the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations,”⁵ I offer this dissertation.

Literature Review and Biography

In 1910, Stanford Professor Lewis Madison Terman, a developer of the Stanford-Binet measure of human intelligence, would encounter Henry Cowell, a unique adolescent “with eyes that seemed utterly void of self-consciousness,” who “was likely to forget what he was doing while trying to compose and whistle a tune.”⁶ Proclaiming, “There is only one Henry,” and predicting, “If he attains fame as a musician, his biographer is certain to describe his musical genius as inevitable,”⁷ Terman determined Cowell’s IQ, at age fourteen, to be 132. Nature had produced something special to be nurtured in the American melting pot of the Pacific rim.

On his fifteenth birthday, with little more than a third grade education, relatively cursory experience on zither harp and violin,⁸ and a year of lessons on piano, Cowell premiered

⁵ James H. Billington, “Welcome Message from the Librarian of Congress (Library of Congress),” Library of Congress (Accessed 5 January 2007) <http://www.loc.gov/about/>.

⁶ Lewis Terman, *Intelligence of School Children*, 248-249. Cited in Michael Hicks, *Henry Cowell: Bohemian* (Urbana and Chicago: University of Illinois Press, 2002), 32.

⁷ Lewis Terman quoted in William Lichtenwanger, “Henry Cowell, Composer of Music,” *The Whole World of Music: A Henry Cowell Symposium* (Netherlands: Harwood Academic Publishers), 149, 151.

⁸ Propensity for zither prompted Cowell’s first violin lesson with Sylvia Holmes on 12 November 1902. Within a few weeks, Henry Holmes (1839-1905) took over the teaching and employed his own edition of Spohr exercises. While some sources suggest Sydenham’s Chorea ended the lessons, Hicks asserts it was actually young Henry’s perceived disrespect which caused Henry Holmes to terminate lessons. Apparently, after correcting a mistake, Holmes continued to talk while Henry played. Henry protested, and Holmes told him to never return.

unconventional and original piano compositions at the Hotel Fairmont sponsored by the San Francisco Music Club. By 1914, local enthusiasm afforded him the opportunity to attend the University of California – Berkeley under “special status”⁹ and study contemporary music with Charles Louis Seeger, theory with Edward Griffith Stricklen and counterpoint with Wallace Arthur Sabin.

Cowell the Pianist

Cowell embarked on a highly acclaimed and controversial concert tour through Europe in the spring of 1923. Performing programs devoted exclusively to his own compositions, he attained worldwide fame and notoriety as an intriguingly percussive pianist. Indeed, controversy surrounding Cowell’s techniques quickly appeared in printed media with illustrative descriptions and cartoons. Visual elements reverberated with the contemporaneous development of animation, and Cowell’s characteristic clubbing soon evolved into a standard part of musical sight gags in animated cartoons during the 1930s.¹⁰ Reviews of Cowell’s performances, which ranged from invectives to accolades, invariably focused on his unconventional tone clusters and their realization. Cowell achieved the combinations of notes by depressing immediately adjacent

⁹ Hugo Weisgall, “The Music of Henry Cowell,” *The Music Quarterly* 45 (October 1959): 486. Despite two honorary doctorates (1953 Wilmington College; 1963 Monmouth College), Cowell only ever completed the third grade and never earned a terminal degree.

¹⁰ See Gary Galván, “Cowell in Cartoon: A Pugilistic Pianist’s Impact on Pop Culture,” *Hawaii International Conference on Arts and Humanities January 11-14, 2006 Conference Proceedings*, ISSN 15415899, for a more complete discussion of pianistic Cowellisms in cartoon.

notes on the piano with an open hand, closed fist or entire forearm.¹¹ An early and favorable *New York Times* report from 1922 offers an early public image and noteworthy social circle:¹²

Greenwich, Conn. July 12 – All musical and fashionable Greenwich was present this afternoon at a musical causerie given at the home of Mrs. Ernest Thompson Seton¹³ for the benefit of the Anna Howard Shaw Memorial.¹⁴ In illustration of a brilliant lecture on “Modern Tendencies in Music” by Miss Jeanne de Mare, a musical composition of a completely revolutionary character, providing a new idiom in music, called *The Tides of Manannann* [*recte* Manaunaun], by a young Western composer, was given in public for the first time.

This composer is Henry Cowell, born in Menlo Park, Cal., in 1898 [*recte* 1897]. He played the violin in public at six years of age but his health breaking down, had to abandon music until his sixteenth year. From twelve years of age he supported his mother by selling flowers in the street, at last obtaining a job as a gardener to a musician in exchange for lessons. He was heard playing his own composition by a San Francisco musician, who was so impressed that he obtained a scholarship for him at Stanford University.

The Tides of Mannannan [*recte* Manaunaun] is the first part of an Irish trilogy founded on an Irish myth discovered a year ago, and dating back to Druidical times. It is a series of remarkable clusters of tones and overtones and the bass is played entirely with the whole forearm, the elbow end playing the low notes of the bass harmony, and the fingers the high notes forming melodies in counterpoint. The theme is played with the right hand in a steady rhythmic flow which, in conjunction with the great “tone clusters” composed of the

¹¹ Cowell’s early piano style appears an amalgamation of natural childhood curiosity, experience with a zither harp and the fist-clenching “milk-maid’s grip” symptoms associated with his childhood bout with Sydenham’s Chorea. First described by Thomas Sydenham in 1686, Sydenham’s Chorea is a self-limited neurological disorder which causes involuntary muscular contractions and spasms. A particularly bad choreic spasm forced Henry to crawl home from school on elbows and knees at age eight and prompted his mother to withdraw him from a public school system she already despised.

¹² “New Work in Music/Given at Mrs. Ernest Thompson Seton’s Home in Greenwich/Special to the New York Times,” *New York Times*, 13 July 1922, p. 9

¹³ Née Grace Gallatin (1872-1959), Mrs. Seton served as president of the Connecticut Women’s Suffrage League, organizer of a woman’s mobile relief unit in France during World War I, author of seven travel autobiographies, and president of the National League of American Pen Women. In 1896 she married the English-born Ernest Thompson Seton (1860-1946) who established his reputation with animal stories and played a pivotal role in the formation of the Boy Scouts of America. The Setons divorced in 1935, and Mr. Seton married the much younger Julie Moss Buttree within the year. Grace’s and Ernest’s only daughter, Anya Seton, authored historical novels.

¹⁴ The Rev. Dr. Anna Howard Shaw (1847-1919), America’s first female ordained Methodist minister (1880) physician, and associate of Susan B. Anthony, supported women’s suffrage. She served as a member of the Women’s Christian Temperance Union, the president of the National American Woman Suffrage Association (1904-1915), and published her autobiography, *The Story of a Pioneer*, in 1915. At the lead of the Women’s Council of National Defense during WWI, She stands out as the first woman to receive the Distinguished Service Medal for her dedication to world peace.

higher harmonics from the eleventh up in units, gives a magnificent stirring whole which is entirely new on every point.

The work was played by Mme. Margaret Nikoloric,¹⁵ who is the only pianist, save Mr. Cowell himself, who has been able to master its technical difficulties.¹⁶ Mme. Nikoloric was recalled many times, and finally consented to play the piece over again.

New York critic Edward Dent would also find favor with Cowell's performances, and approving articles appeared in London, Paris and Vienna from the desks of Lawrence Gilman, Georges Migot and Erwin Felber. In 1926, praise again poured from Professor Terman's pen. This time Terman lauded Cowell's critical success in an introductory note to the young composer's article, "The Process of Musical Creation," for the *American Journal of Psychology*¹⁷:

Nine years ago I wrote as follows: "It remains to be seen whether Henry will become one of the famous musical composers of his day; several musical critics of note hope for this outcome." The hope seems to be well on the way toward realization. Pitts Sanborn, in *The League of Composers Review*, May, 1924, writes: "I have no hesitation in saying that to me the outstanding American composer of the season was Henry Cowell, of tone-cluster fame." Adolf Weissmann, in *Die Musik*, Berlin, January, 1924, describes the appearance of Henry Cowell in Berlin in the autumn of 1923 as "the most remarkable event" of the local concert season. According to the London Daily News, December 23, 1923, "there is no reason . . . why Mr. Cowell's theory should not acquire a place in *Grove's Dictionary of Music*, and an honored position on the concert platform." The nature of Mr. Cowell's original contribution to musical technique is indicated by the following statement of Paul Rosenfelt [*recte* Rosenfeld] in *The Dial*, New York, April, 1924: "Felicitations on the discovery of a method cannot be denied Henry Cowell; and in an age of small technical innovations he cuts a not unrespectable figure."

That figure would stand strong in the face of controversy, as Cowell would later recount his own Stravinsky-like *Sacre de passage* in Leipzig in 1923:

¹⁵ Born Mary Margaret Cook in Indianapolis, Nikoloric (1885-1974) produced at least eight Welte-Mignon Reproducing Piano Rolls including HC's "Three Irish Legends" – No. 1 The Tides of Manaunaun. Albert M. Petrak, a classical radio announcer from Cleveland Ohio, has produced an extensive list of piano rolls.

¹⁶ Frederick Elind Bristol II (1896-1974), a New York pianist, would also include Cowell's *Tides of Manaunaun* on a Jordon Hall, Boston recital on November 7, 1923.

¹⁷ Henry Cowell, "The Process of Musical Creation," *American Journal of Psychology* 37 (1926), 233-236.

I was engaged to play a recital of my own compositions, and I had been going about one minute when the trouble began. Some of those in the hall shouted for my immediate departure from the city.

Others defended me. They said it was terrible music, but I should be permitted to play the concert. The first attackers swarmed onto the stage by a stairway at the side. The others leaped across footlights. They were brawling, and I was playing the piano, and it sure was a stageful.

The police came and arrested 20 people. I went on playing, and every number was hissed. I wondered why they didn't walk out on me if they disliked the music so much, but they all stayed and hissed all evening long. All but the 20 that were taken to the hoosegow, that is.

Did you ever try to play a concert while two opposing factions fought all around the piano?¹⁸

Cowell's prominence as a pianist prompted an invitation to become the first American composer to perform in the USSR in 1929. Remarkably, officials would unceremoniously cancel his scheduled appearances before later recanting and permitting performances. Critical commentary in the Soviet Union on Cowell as pianist carried on well past his concertizing career. The image of Cowell's maverick performances left an indelible and powerful impression which lasted well into the late 1940s. For example, two years after the Central Committee of the Soviet Party launched its assault on "decadent bourgeois culture" in 1946 and threatened the livelihood and safety of Soviet composers such as Sergei Prokofiev and Dmitri Shostakovich, *Sovetskaya Muzyka* published a cartoon of Cowell launching his own assault on a grand piano and exemplifying everything wrong with music.¹⁹ In 1949, Vladimir Nabokov's cousin Nicolas addressed an enduring universal concept of Cowell in the *Partisan Review* along with a translation of the two Cyrillic quatrains beneath the drawing:

¹⁸ Joseph Mossman, "Composer's Success Aid: A Sense of Humor," *The Detroit News*, 21 January 1959.

¹⁹ Other "first offenders against the mores of Soviet music" included Aram Khachaturian (1903-1968), Vissarion Shebalin (1902-1963), Gavrill Popov (1904-1972), and Nikolai Miaskovsky (1881-1950).

In the U.S.A., the main offenders, according to the Soviet press, are Gian-Carlo Menotti and Henry Cowell²⁰ . . . The July, 1948, issue of *Sovietskaya Muzyka* carried a cartoon of Mr. Cowell, his feet swimming in air, beating the keyboard of a piano with his right fist and at the same time plucking the strings with his left hand. The reference, of course, is to certain experiments with “note-clusters” conducted by Mr. Cowell twenty-five and more years ago, some of which were published at that time, I believe, by the Soviet State Music Press. Below the cartoon is a rhyme which says, “Cowell bangs it (the piano). Hop-la! Look out, or I’ll kill you. The listener sits silent, afraid for his life. Look at the brute! He is a hysteric, and about to collapse . . . All this is good business in America, where music is used to make money.”

Cowell as Champion of New Music and World Music

Seeger’s tutelage had prompted Cowell to complete his manuscript for *New Musical Resources* with the help of Stanford English professor Samuel Swayze Seward Jr. Finished around 1920, the book would appear in print in 1930 and address such advanced concepts as polyharmony, dissonant counterpoint, meter and time combinations, and scales of rhythm. Cowell’s treatment of simultaneous multiple tempi is comparable in part to the work of advanced theorist and composer Joseph Schillinger.²¹ Fascination with polyrhythms and scales of rhythm ultimately led to Cowell’s collaboration with Russian inventor Leon Theremin and the 1932 invention of the rhythmicon – a musical device, which with sixteen keys, generated the overtone series in beats mathematically proportional to their base tone. Ultimately, scholars such as Gilbert Chase would label Cowell “one of the most ‘advanced’ musical theorists of our time.”²²

Cowell supported contemporaneous composers from the U.S. and abroad through his organization, the New Music Society. Established in 1925, the association presented the works of composers such as Charles Ives, Carl Ruggles, Carlos Salzedo, and Edgard Varèse in print,

²⁰ Sexual orientation remains a valid point to ponder as a catalyst for caustic critique. By this time, the admittedly bisexual Cowell had served jail time for sodomy charges. Menotti maintained a lifelong intimate relationship with American composer Samuel Barber (1910-1981). In February 2007, Menotti was laid to rest along side Barber at the Oaklands Cemetery in West Chester, PA.

²¹ Joseph Schillinger, *The Schillinger System of Musical Composition* (New York: Carl Fischer, 1941).

²² Gilbert Chase, *American Music: From the Pilgrims to the Present*. (New York: McGraw-Hill Book Company, 1966), 492.

performances, and recordings at a time when European fare dominated mainstream media.²³

Cowell would also take part as a board member for the International Composers' Guild and help found the American Society for Comparative Musicology (1933), the New York Musicology Society (1930 predecessor to the modern day American Musicological Society), and the American-Soviet Music Society. In addition, he would act as president of the Pan American Association of Composers from 1929 to 1933.

In March 1931, the Guggenheim Foundation announced the names of seventy-seven award winners for its sixth year of operation – among them a 34-year-old “Henry Dixon Cowell, composer and lecturer on music, Menlo Park, Cal., [for the] study of phonographic archives of the University of Berlin”²⁴ with Erich von Hornbostel. *New York Times* music critic Olin Downes noted Cowell’s accomplishment in an April 1, 1931 concert review. In step with other critics, Downes focused mainly on the pianist/composer’s unusual piano oeuvre but introduced his subject with a rather neutral preface:

Henry Cowell, pianist, who was announced as a winner of one of the John Simon Guggenheim Memorial Foundation fellowships several days ago to make a study of the phonographic archives of the University of Berlin, appeared in recital last night at the New School for Social Research. He played a program devoted entirely to his own compositions.²⁵

²³ Rita Hirsch Mead, *Henry Cowell's "New Music," 1925-1936: The Society, the Music Editions, and the Recordings* (Ph.D. diss., City University of New York, 1978) offers an in depth examination of Cowell’s pioneering project.

²⁴ “Fund Awards to 77 Aid Creative Work – Guggenheim Fellowships Worth \$175,000 to Enable Artists and Scholars to Study,” *New York Times*, 30 March 1931, p. 12.

Established between 1900 and 1905 and managed by comparative ethnomusicologist von Hornbostel, the Phonogrammarchiv in Berlin counted among four pioneering recording repositories that included the Phonogrammarchiv in Vienna (est. 1899), the Société d’Anthropologie in Paris (est. 1900) and the sound archives in Leningrad (est. 1902-1903).

²⁵ Olin Downes, “Music/Henry Cowell Plays Own Works,” *The New York Times*, 1 April 1931, p. 40.

Although von Hornbostel had yet to publish in English²⁶ when Cowell applied for the fellowship, the young American composer's genuine curiosity regarding his place in the "whole world of music" had undoubtedly led him to quench his thirst for knowledge. For Cowell, the desire to study exotic music outweighed the prospect of working with an important comparative musicologist as evidenced by fundamental philosophical and practical differences with Hornbostel. Cowell had always perceived himself as a participant in a global practice and included a wide array of multicultural styles in his work. Conversely, as Steven Blum points out:

The comparative musicology of Carl Stumpf, Erich M. von Hornbostel, Jaap Kunst and Robert Lachmann was centered on the study of musical systems rather than on style analysis. Hornbostel's method for the analysis of non-European systems may be understood as an extension and adaptation of familiar Aristotelian and Aristoxenian principles and procedures: the analyst attempts to enumerate the components of a system and to identify their typical functions and relations, distinguishing the more permanent (or 'essential') elements and relations from the more changeable (or 'incidental'). In practice, the analysis of musical systems by comparative musicologists and musical folklorists commonly entailed separate treatment of tone systems and of rhythmic or metric systems.²⁷

Notably, none of Cowell's compositions dating from the Berlin years include new cultural elements, and one must wonder at the immediate impact of his studies with Hornbostel compositionally. His exposure to social realism, however, undoubtedly influenced the composition of *Six Proletarian Songs and a March*, L497. The six choral pieces for voices with and without piano exist as sketches and remain unperformed and unrecorded.

Back in the United States, Cowell's dedication to contemporary composers led to a book in 1933 entitled *American Composers on American Music*. Unlike many works on "American" composers devoted exclusively to citizens of the United States, Cowell provided space for

²⁶ Articles in English begin to appear in the mid-1930s. The earliest article evident from a survey of literature available from JSTOR <www.jstor.org> is Erich von Hornbostel, "Fuegian Songs," *American Anthropologist* 38 (July, 1936): 357-367.

²⁷ Stephen Blum, "Analysis of Musical Style," *Ethnomusicology: An Introduction*, (New York: W.W. Norton & Company, 1992), 165-6.

contributions from Mexican composer Carlos Chávez, and Cuban composers Alejandro Garcia Caturla and Amadeo Roldán as well as two foreign-born immigrants – Russian-born Nicolas Slonimsky and French-born Dane Rudhyar. Arguably an exercise in mutual back-scratching, the work nevertheless provides a valuable perspective on American music between the wars.

Gilbert Chase documented Cowell’s historic contribution to, respect for and unusual attention to Latin-American composers as part of *A Guide to the Music of Latin America* – a 1962 joint publication of the Pan American Union and the Library of Congress (see Table 1-1).

Table 1-1. Numbered entries from *A Guide to the Music of Latin America*²⁸

98	HC. “Four little known modern composers.” <i>Aesthete magazine</i> . Vol I, No. 3 (Aug. 1930) p. 1, 19-20 – Includes Carlos Chavez.
1464	HC. “Roldán and Carturla of Cuba.” <i>Modern Music</i> 18 (1940), 98-99.
1485	HC. “The ‘Sones’ of Cuba.” <i>Modern Music</i> 8 (Jan. – Feb. 1931), 45-47.
1753	Copland, Aaron. “Carlos Chávez – Mexican composer.” In Henry Cowell, ed. <i>American Composers on American Music</i> . Stanford University Press, 1933. 102-106.
1754	HC. “Carlos Chávez.” In Ewen, David, ed. <i>The Book of Modern Composers</i> . New York: 1942. 441-446. ML390.E85B6 – Includes also a portrait, a biographical sketch, p. 433, and a statement of Chávez’s views on music quoted from his book <i>Toward a New Music</i> (p. 434-440)
1755	HC. <i>Pro-música</i> 6 (June 1928), pp. 19-23. – Biographical sketch.
1829	Chávez, Carlos. “The music of Mexico.” In Henry Cowell, ed. <i>American Composers on American Music</i> . Stanford University Press, 1933, 167-172. ML60.C87A5

Cowell’s global perspective shaped lectures he would give throughout his career as educator at the New School of Social Research, Columbia University, the Peabody Conservatory, Mills College, University of California – Berkeley, Stanford, and Eastman School of Music. Over the course of thirty years, he would present a variety of topics which covered not only domestic modern music but also embraced a variety of cultures (see table 1-2). His unusual commitment to domestic modern music inspired his selection of “modern composers” to present during his lectures of the early 1930s. Presentations focused on living contemporaries such as

²⁸ Gilbert Chase, *A Guide to the Music of Latin America* (Washington, DC: The Pan American Union and the Library of Congress, 1962).

Arnold Schoenberg, Alban Berg, Cowell's own counterpoint student George Gershwin, and the enigmatic Charles Ives. Several courses, such as "Music of the World's People," recurred annually, but the specific focus changed regularly. For example, the year after Cowell returned from his Soviet sojourn, "World Survey of Contemporary Music" included a portion devoted to "The Paradoxical Musical Situation in Russia." Having been invited to concertize but been forbidden from playing by the Soviet government upon arrival, Cowell was well equipped to address the socio-political context of "Musical conservatism in Russia as a result of following communist ideas."²⁹

Table 1-2. A selection of courses taught by Cowell

Comparison of the Musical Systems of the World
 Creative Music in the Americas
 Music of the World's People
 Musical Systems of the World (Comparative Musicology)
 Primitive and Folk Origins of Music
 World Survey of Contemporary Music

Cowell in Posthumous Print

Joscelyn Godwin's 1969 Cornell dissertation³⁰ on Cowell's music offered the first significant examination of Cowell's oeuvre but placed it within the shadow of Western European art music. Retrospectively, Godwin has admitted:

One of the troubles with my dissertation was that the more of HC's later music I examined, the less highly I thought of it. I reckoned that I could tell sloppy work (weak forms, repetitive themes, banal fugal developments, unimaginative orchestration) when I saw (or, less often, heard) it; but I was judging it against the music of Strawinsky, Bartok, or Berg, and seeing Cowell's modernism in the shadow of Varese, Messiaen, Boulez and Stockhausen . . . I do remember becoming exasperated by the later symphonies . . . and I

²⁹ *New School for Social Research: Announcement of Courses of Study*, Spring 1930, p. 23. Cited in Edward R. Carwithen, *Henry Cowell: Composer and Educator* (Ph.D. Dissertation University of Florida, Gainesville, FL, 1991), p. 49.

³⁰ Joscelyn Godwin, *The Music of Henry Cowell* (Ph.D. diss. Cornell University, 1969).

think I made this pretty plain, with all the arrogance induced by my Oxbridge background!³¹

Sidney Robertson Cowell,³² the composer's widow and a "neighbor and acquaintance" of Godwin's adoptive mother, "initially welcomed the idea of a helper to sort out and catalogue the mess of [manuscripts], but she saw . . . [Godwin] primarily as a bibliographer, not a critic."³³ She would subsequently successfully suppress the Cornell dissertation shortly after its publication and declare, "Godwin was a mistake."³⁴ Godwin's work remained unavailable well into the 1990s.³⁵ Cornell, for their part, reported that "After investigating the matter, we do not appear to have a complete file of correspondence on the issue, and even if we did, it would likely fall under the Education Rights and Privacy Act."³⁶

Sidney's action set the tone for future publications, as she controlled access to the Cowell Collection in the New York Public Library and sought to personally endorse a biographer. The Cowell Collection would remain closed to the general public until 20 June 2000.

Scholars who followed Godwin presented more positive perspectives on Cowell's role in promoting new music in general and American music in particular. Rita Mead, for example, championed "The Amazing Mr. Cowell"³⁷ and his dedication to publishing and promoting

³¹ Joscelyn Godwin to Gary Galván, 18 August 2003, electronic mail.

³² Born 2 June 1903 in San Francisco, CA, Sidney bore the rather masculine moniker, Sidney William Hawkins. She would marry Kenneth Greg Robertson in 1924 and divorce him in 1934 before venturing into WPA ethnomusicological projects in the late 1930s.

³³ Joscelyn Godwin to Gary Galván, 18 August 2003, electronic mail.

³⁴ Sidney Robertson Cowell to Steven Johnson, 15 February 1990, telephone conversation quoted in Hicks, 4.

³⁵ In response to questions regarding the suppression, Godwin claims Michael Hicks "has said there all that needs to be said about Sidney Cowell's suppression of the work." Hicks, in *Henry Cowell: Bohemian* (Urbana and Chicago: University of Illinois Press, 2002), says little other than offering Sidney's "mistake" statement.

³⁶ Bonna J. Boettcher, Cornell University Music Librarian and Adjunct Professor of Music, to Galván, 28 September 2006, electronic mail.

³⁷ Rita Hursh Mead, "The Amazing Mr. Cowell," *American Music* 1 (Winter 1983), 63-89.

modern music through *New Music* enterprises in the 1920s and 1930s.³⁸ Edward Carwithen's dissertation for the University of Florida in 1991, *Henry Cowell: Composer and Educator*, focused on Cowell's career in education. Other authors tended to center their studies on indispensable, if relatively neutral, catalogues and annotated lists. For instance, William Lichtenwanger's 1986 catalogue³⁹ of Cowell's musical oeuvre – a considerable body of 966 pieces – contains commentary limited primarily to general descriptions with compositional and premiere dates. In addition to Sydney Cowell's guidance, Lichtenwanger relied, in part, on correspondence, questionnaires and catalogue entries in the Fleisher Collection. Martha Manion's annotated compilation of *Writings about Henry Cowell*, and Bruce Saylor's 42-page register, *The Writings of Henry Cowell* offered straightforward annotated bibliographies.⁴⁰ Manion's work provides excerpts from a daunting 1,359 sources. As impressive as this may be, she neglects literally hundreds of articles from such major sources as the *New York Times* and the *Christian Science Monitor*, and foreign-language articles do not come with translations.⁴¹ Dick Higgins would assemble a collection of forty-six "essential" essays by Cowell.⁴² Among the entries are commentaries on eighteen of Cowell's contemporaries, including Ferruccio Busoni, Virgil Thomson, Edgard Varèse, Colin McPhee, and Igor Stravinsky. For Cowell's centennial in

³⁸ Rita Mead, *Henry Cowell's "New Music," 1925-1936: The Society, the Music Editions, and the Recordings* (Ph.D. diss., City University of New York, 1978) and Rita Mead, "The Amazing Mr. Cowell," *American Music*, Winter 1983, 63-89.

³⁹ William Lichtenwanger, *The Music of Henry Cowell: A Descriptive Catalog* (Brooklyn, NY: Institute for Studies in American Music, 1986).

⁴⁰ Martha L. Manion, *Writings about Henry Cowell: An Annotated Bibliography* (Brooklyn, NY: Institute for Studies in American Music, 1982) and Bruce Stewart Saylor, *The Writings of Henry Cowell: A Descriptive Bibliography* (Brooklyn: Institute for Studies in American Music, Dept. of Music, School of Performing Arts, Brooklyn College of the City University of New York, 1977).

⁴¹ This author has provided translation for the seventeen French language excerpts referenced in Manion's book in an unpublished paper, *Henry Cowell: French Impressions* (University of Florida, 2005).

⁴² Henry Cowell, *Essential Cowell: Selected Writings on Music*, ed. Dick Higgins (Kingston, NY: McPherson & Co., 2002).

1997, the Institute for Studies in American Music sponsored *Henry Cowell's Musical Worlds*, a four-day conference dedicated to “the exuberant, pluralistic, boundlessly open-minded work of a pioneer among American experimentalist composers.”⁴³ David Nicholls published the resultant collection of essays in *The World of Music: A Henry Cowell Symposium*.⁴⁴ Headed by Cowell's 1954 credo, “I believe in music, in the force of its spirit, in its exaltation, its nobility, its humor, and its power to penetrate to the basic fineness of every human being,” the collection begins with Nicholls's contribution, “Henry Cowell: The Whole World of Music.” Sprinklings of remembrances from Cowell's recently deceased widow are interspersed among the chapters.⁴⁵

The most controversial part of Cowell's biography remains his incarceration in San Quentin State Prison from 1936 to 1940 on a sodomy conviction. Remarkably, eminent scholars such as H. Wiley Hitchcock have continued to deem the indictment a “flimsy moral charge”⁴⁶ despite Cowell's confession.⁴⁷ The legendary multi-lingual lexicographer Nicolas Slonimsky, who referred to Cowell as “my Rock of Gibraltar,” called Cowell a “victim of social bigotry” and devoted a chapter of his 1988 autobiography primarily to correspondences with the confined composer.⁴⁸ In 1991, Brigham Young University music professor Michael Hicks provided the first serious and unbiased view of Cowell's imprisonment. Hicks delved into primary sources

⁴³ ISAM Newsletter, Volume XXVI, No. 1 (Fall 1996), p. 4. The conference included performances from Sorrel Hays and Joel Sach's Continuum.

⁴⁴ David Nicholls, *The Whole World of Music: A Henry Cowell Symposium* (Australia: Harwood Academic Publishers, 1997).

⁴⁵ H. Wiley Hitchcock edited *A Chapbook of Cheer: Vignettes from Sidney Robertson Cowell* in 1995 “and tried to find a publisher to take it, without success” (Hitchcock to Galván, 7 April 2006, electronic mail). The David & Sylvia Fund, Inc. now controls the rights to this manuscript.

⁴⁶ H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* 4th ed. (Upper Saddle River, NJ: Prentice Hall, 2000), 213.

⁴⁷ For a complete transcript of Cowell's statement, see Michael Hicks, *Henry Cowell: Bohemian* (Urbana and Chicago: University of Illinois Press, 2002), 158-163.

⁴⁸ Nicolas Slonimsky, *Perfect Pitch* (Oxford and New York: Oxford University Press, 1988), 161-167.

such as official court transcripts to document Cowell's ordeal. Ultimately, in 2002, shortly after the Cowell Collection at the New York Library opened to the public, Hicks would publish *Henry Cowell: Bohemian*, an exemplary examination of Cowell's singular childhood and its impact on the composer's inimitable identity. To date, this remains the most complete account of Cowell in context.

Two years after Cowell's release from prison, California Governor Earl Warren granted a pardon so the composer could take a position as Senior Music Editor in the overseas branch of the newly formed Office of War Information (OWI) – a position Cowell would hold until 1945. The OWI served as a propaganda agency designed, in part, to counteract Nazi accusations of racist U.S. policies and U.S. imperialism over Latin-American nations. Cowell worked closely with his lifelong friend and former tutor, Charles Seeger, who headed the Pan American Union. Cowell's assignment capitalized upon his natural interest in Latin-American music and effectively appointed him the primary editor of Latino music for the United States.

Kunst enumerates the next significant phase of Cowell's contributions to world music:

After Worldwar II . . . there resulted, in the nick of time, from the fertile collaboration of ethno-musicologists with gramophone- or broadcasting-companies a number of splendid collections . . . issued by the Folkways Records and Service Corporation, 117 West 46th Street, New York 36 (N.Y.):

- Music of the Russian Middle East (Azerbaijan, Armenia, Uzbekistan) (notes: Henry Cowell)
- Folk Music of Rumania (rec. Béla Bartók; notes: Henry Cowell)
- Music of Southeast Asia (Thailand, Viet Nam, Laos, Cambodia, Burma, Malaya) (notes: Henry Cowell)
- Music of the Ukraine (instr. A.o. *duda* (bagpipe), *balalaika*) (notes: Henry Cowell)
- Folk Music of the Mediterranean (Algeria, Sardinia, Albania, Syria, France, Egypt, Morocco, Italy, Tunis, Greece, Turkey, Spain, Serbia, Libya and Palestine) (selection and notes by Henry Cowell)

- Music of the world's peoples (Madagascar, Caucasus, Greece, Japan, Nigeria, India, Russia, U.S.A., Ireland, France, Bali, Arabia, Tahiti, Tibet, Iceland and Spain) (instr. a.o. *harp, koto, sho, sanai, esral, jalatarang*) (selection and notes by Henry Cowell)
- Music of the world's peoples, vol. II (Serbia, Iran, Albania, China, Congo, Finland, French Canada, Ukraine, Chile, Italy, Kashmir, Australia, Cuba, Azerbaijan, Palestine Jews, Sioux) (selection and notes by Henry Cowell)
- The Eskimos of Hudson Bay and Alaska (rec. by Laura Bolton; notes by id. and Henry Cowell)⁴⁹

Appropriately, this period leads off with Cowell's composition *United Nations: Songs of the People*, L671. A 1956 Rockefeller Foundation grant sent Cowell on a mission to study Persian, Iranian and Japanese music. Compositional impact turned up in three of Cowell's strongest works: *Persian Set*, L838; *Ongaku*, L846; and *Symphony No. 13 – Madras* L848. Reverence for Cowell's abilities prompted J. H. Kwabena Nketia (b. 1921), a 1958 Rockefeller Foundation Fellowship winner, to study advanced composition with Cowell at Columbia University.⁵⁰ Cowell's reputation as a composer and scholar of international stature resulted not only in a commission from Iceland to compose *Symphony No. 16 – Icelandic*, L912 for the dedication of an auditorium at the University of Iceland in Reykjavík, but also in Cowell's appointment by President John F. Kennedy in 1961 as the U.S. representative at the International Music Conference in Teheran and the East-West Music Encounter in Tokyo.

These honors and appointments highlight the twilight of one of the most impressive and receptive multicultural musical careers of the twentieth century. Cowell's unusually open attitude toward and persistent perseverance in promoting world music find their roots in his

⁴⁹ Jaap Kunst, *Ethno-musicology* (The Hague: Martinus Nijhoff, 1955): 30-33. Other albums in the series which Cowell edited and described include *Music of Indonesia*, *Music of the Mediterranean*, *Music of the U.S.S.R.*, and *Primitive Music of the World*.

⁵⁰ Jacqueline Cogdell DjeDje and William Carter, *African Musicology: Current Trends*, (Los Angeles: Crossroads Press and African Studies Association, 1989), 10.

exceptional childhood exposure. They reveal their power in his philosophy of field research in the world of music:

I have never deliberately concerned myself with developing a distinctive ‘personal’ style, but only with excitement and pleasure of writing music as beautifully, as warmly, and as interestingly as I can.

CHAPTER 2 THE EDWIN A. FLEISHER COLLECTION OF ORCHESTRAL MUSIC

A veritable Alexandria among music libraries, the Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia has maintained its unchallenged position as “the world’s largest lending library of orchestral performance material”¹ for over three quarters of a century:

It houses virtually the entire standard repertoire, and is also known for its many rare and out-of-print works available for lending around the world. It is a unique source of 19th- and 20th-century American music, and has a longstanding commitment to promoting new, noteworthy, and overlooked works.²

The Fleisher Collection boasts the largest holding of Latin American, Moravian, Russian and Swedish orchestral materials in North America. In addition, the Collection may arguably possess the largest assembly of works by twentieth century American composers.

With nearly 21,000 titles, the Fleisher Collection serves as a singular source for hundreds of performing organizations throughout the world every year by providing the scores and complete sets of parts for works in the Collection. During the 2006 fiscal year alone – its seventy-seventh at the Library – the Collection circulated 33,726 scores and parts.³ Over the past five years, the Collection has loaned an average of over 32,300 scores and parts per annum.

In addition to lending performance materials, Fleisher Collection collaborative activities include a monthly radio program. *Discoveries from the Fleisher Collection*, carried on WRTI 90.1 Philadelphia airs the first Saturday of each month and is available online at wrti.org. The hosts, Collection Curator Kile Smith and WRTI Program Director Jack Moore, “uncover the

¹ “FLP – Fleisher Orchestral Music,” Free Library of Philadelphia (Accessed 2 November 2006) <http://libwww.library.phila.gov/collections/collectionDetail.cfm?id=14>.

² Ibid.

³ Kile Smith, Curator, “Free Library of Philadelphia: FY 2006 Annual Report for the Edwin A. Fleisher Collection of Orchestral Music” (Philadelphia: Free Library of Philadelphia, 2006), 2.

unknown, rediscover the little-known, and take a fresh look at some of the remarkable treasures housed in the Fleisher Collection of Orchestral Music in the Free Library of Philadelphia.”⁴

Since the late 1990s, the Fleisher Collection has also been working with the Czech National Symphony Orchestra and Albany Records to produce five recordings of works from the Fleisher Collection (see Table 2-1). Each recording features works from the Fleisher Collection performed under the batons of Paul Freeman (vols. 1, 3, 4 and 5) or JoAnn Falletta (vol. 2). The most recent release featured music by Czech composer Tibor Serly. Serly’s works existed only as manuscripts until the Collection produced bound scores and complete set of parts which were then used specifically for the premiere recordings.⁵

Table 2-1. Albany Records – Music from the Fleisher Collection

Catalog No.	Content
TROY467	Vol. 1 (2001) – Louis Gruenberg
TROY502	Vol. 2 (2002) – The American Clarinet: Elie Siegmeister, Burnet Corwin Hill, Norman Dello Jolo, Frederick Shepherd Converse
TROY594	Vol. 3 (2003) – Karl Boelter
TROY635	Vol. 4 (2004) – John Biggs
TROY876	Vol. 5 (2006) – Tibor Serly

Descriptive catalogues and lists issued by the Library have managed fleeting snapshots of the titanic Fleisher Collection. The first catalogue, privately printed in 1933, provides the first formal portrait of the Collection to aid potential users. A two-volume set published in 1946 included a revised edition of the 1933 catalogue and a supplementary volume of works added up to 1945. Volume II effectively captures works added under the WPA Copying Project.

Supplementary lists published in 1956 and 1966 each documented Collection acquisitions between 1945 and their respective dates. The most recent attempt to capture the Collection in

⁴ “WRTI.org – Discoveries from the Fleisher Collection,” WRTI 90.1 FM (Accessed 27 November 2006) <http://www.wrti.org/programming/schedule/classical/fleisher.htm>

⁵ Coincidentally, German music critic Joseph Marx, in “Musik zweier Kontinente,” *Wiener Zeitung* on 6 March 1955 compared rhythmic characteristics of Henry Cowell’s *Seventh Symphony* to a concerto by Serly.

print came in 1977 with the release of a cumulative catalogue funded in part by a Ford Foundation grant. Prepared with the assistance of such noted musicologists as Karl Geiringer and Alfred Einstein, each tome “remains an invaluable reference tool for all librarians, critics, students, radio stations, and professional musicians concerned with orchestral repertory.”⁶ An online catalogue of the Collection’s orchestral works nears completion at the time of this writing and places this inestimably valuable cornucopia of information in an universally accessible medium. Catalogued information on compositions represented in the Fleisher Collection includes:

Date and place of birth and death of the composer.

The title of the work in its original language and the translation into English.

The publisher.

The instrumentation, showing not only the different instruments for which the work is scored, but also the number of each woodwind and brass instrument required for the performance (it being unnecessary to specify the number of string instruments).

The approximate length of time, in minutes, required for performance.

The date of composition; the place and date of the first performance; the orchestra; the conductor; and in the concertos, the soloist.⁷

To fully appreciate the unique nature of the Fleisher Collection and its significance in American history one must examine the man who established this singular collection. Born on 11 July 1877, Edwin Adler Fleisher’s true blessings came not from the financial wealth bestowed upon him, but from the richness of character passed down to him by his German-Jewish ancestors.

⁶ Lee Fairley, “The Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia. A Descriptive Catalogue. Volume Two,” *Notes* 3 (March 1946), 178.

⁷ Edwin A. Fleisher, Preface to *The Edwin A. Fleisher Music Collection* (Philadelphia: Privately printed, 1933), v. Fleisher and crew resourced Karl Geiringer and Alfred Einstein, in part, for biographical data on composers.

The Fabulous Philanthropic Fleisher Family

In the Beginning

Edwin's paternal grandfather, Benjamin Wolf Fleischer, arrived in Philadelphia and declared his intent to become a naturalized citizen in 1837.⁸ Benjamin, a dry goods merchant, had married his partner's sister, Hannah Technor, before emigrating to the U.S., and his name appears in the 1840 United States census for Meadville, Crawford County, Pennsylvania immediately below that of his partner and brother-in-law, Jacob.⁹ When Benjamin Wolf died prematurely in 1845 at age thirty-five after a visit to his father in Germany,¹⁰ he left behind a pregnant widow and three small children, Simon, age four, Moyer, three, and Henry, a month shy of two-years-old. Hannah bore her youngest son, Benjamin Wilfrid ("B.W.") Fleisher, in Meadville after her husband's death. Benjamin's last will and testament of 9 March 1845 provides an eerily premonitory perspective. Proclaiming "I am about to make a journey to Germany," Benjamin declares his intent "[s]hould it be the Will of God that I should not come back."¹¹ "Should my wife marry again," he proffers, "I request the Guardian to make sure that my children are well treated by their step-father." His request found favor in fate.

⁸ Sources for this information include Ancestry.com., *Philadelphia, 1789-1880 Naturalization Records* [database on-line] (Provo, UT: MyFamily.com, Inc., 2003) – Original data: P. William Filby, ed. *Philadelphia Naturalization Records* (Detroit: Gale Research Co., 1982) and Gale Research, *Passenger and Immigration Lists Index, 1500s-1900s* [database on-line], (Provo, UT: MyFamily.com, Inc., 2005) – Original data: P. William Filby, ed., *Passenger and Immigration Lists Index, 1500s-1900s*, (Farmington Hills, MI: Gale Research, 2005).

⁹ Fleisher family members dropped the "c" from their name to de-Germanize at the time of the Franco-Prussian War in the early 1870s. Jacob's family name appears in the census as "Tuchner."

¹⁰ In an interview with the author on 24 October 2006, Mary Louise Fleisher declared of her great grandfather that, "he did not die at sea, nor was he buried at sea. He came back on the *Augustus Floodwig*, landed in Boston and died in Philadelphia at the home of his brother and is buried in Mount Sinai [Cemetery]. And the plaque there that's in Hebrew is not a memorial. It's his tombstone."

¹¹ This and the subsequent quotation come from a text translation of Benjamin's will, originally in German, contained in and provided courtesy of the Philadelphia Jewish Archives Center.

Abraham Adler, a 35-year-old Bavarian language scholar who taught Hebrew in Germany and France, sailed from Le Havre on the *North Carolina* to arrive in New York on 12 June 1845.¹² “Here he entered upon a mercantile career in Philadelphia, though his love of literature, music and the fine arts continued and much of his leisure time was devoted to reading, and to the development of his tastes for various studies.”¹³ In 1847 Adler moved to Meadville in Crawford County, Pennsylvania where he established the lucrative Kohn & Adler millinery house with partner Isaac Kohn. Whatever her penchant for Kohn & Adler’s wares, Hannah found Abraham’s proposal of marriage attractive enough to accept, and as husband and wife, they would raise her four boys and complete their clan with a daughter in 1848.

As a businessman, Adler set a fine example, for the 1860 U. S. Census lists Abraham’s estate value at \$19,000 shortly before the family relocated to Philadelphia. Kohn, Adler & Company continued to thrive in the Delaware Valley,¹⁴ and within ten years Adler’s worth welled to \$28,000. The value of his generosity, however, became immeasurable. Adler gained renown for his charity and dedication “to extend education among the humbler classes, and to promote a knowledge of the Hebrew language and of the Jewish religion among the offspring of Jewish parents” through organizations such as the Hebrew Education Society.¹⁵ When his only daughter, Mathilde Adler Loeb, died at age twenty-seven, the grieving parents, along with “Mr. Loeb, her husband – an ardent laborer for charity – erected the most important addition to the

¹² Ancestry.com. *New York, 1820-1850 Passenger and Immigration Lists* [database on-line]. Provo, UT, USA: MyFamily.com, Inc., 2003. Original data: New York. *Registers of Vessels Arriving at the Port of New York from Foreign Ports, 1789-1919*. Washington, D.C.: National Archives and Records Administration. Micropublication M237, rolls # 1-95.

¹³ Henry Samuel Morais, *The Jews of Philadelphia* (Philadelphia: The Levytype Co., 1894), 240.

¹⁴ By the beginning of the early 1900s, Kohn, Adler & Co. expanded to consume 720-722-724 Market St. in Center City Philadelphia, where they manufactured, wholesaled, and retailed hats, silk, laces, chiffons and mousselines, and maintained the largest ribbon department in U.S.

¹⁵ Morais, 240. Author’s note: The Hebrew Education Society of Philadelphia incorporated in May 1849.

Jewish Hospital, called the Mathilde Adler-Loeb Dispensary ... the beneficent work of which is constantly manifested.”¹⁶ His biography laments his loss:

Unfortunately, his labors were of short duration; for on November 9th, 1879, he was called to his rest, while in the midst of his works. This excellent Israelite was eulogized for his good deeds, and held up as an example to the young, of an honest, earnest, and God-fearing man.¹⁷

Edwin’s Father

The eldest of Mrs. Adler’s boys, Simon B. (Figure 2-2A), “first attended a village school, and was sent to an Academy in New York City, of which the late Rev. Dr. Max Lilienthal was principal.”¹⁸ Employed in the New York dry goods trade at fifteen, S.B. returned to Meadville to hone his skills at Kohn & Adler, by then a general dry goods dealer. As his family departed for Philadelphia, S.B. headed back to New York to take on the tobacco trade. In 1866, Simon married German-born Celia Hofheimer, sired a daughter, and moved his small family to Philadelphia. Once in the City of Brotherly Love, Simon partnered with his brother Moyer to establish S.B. & M. Fleisher (Figure 2-1), a pioneering and highly lucrative braid, worsted wool and yarn manufacturing company.¹⁹ By 1870, Simon’s fortune had grown to \$19,000, and by the end of the decade, Simon had established his estate at 2220 Green Street (Figure 2-2B), Philadelphia, a palatial 19,200-square foot brownstone home, where he and Celia would raise their five children immersed in wealth and culture.²⁰ Celia served as one of eighteen Directors

¹⁶ Ibid., 241.

¹⁷ Ibid., 240.

¹⁸ Ibid., 263.

¹⁹ The company eventually became S.B. & B.W. Fleisher with the addition of Simon’s youngest brother Benjamin and Moyer’s retirement. The company was the first worsted yarn spinner in the U.S. Simon’s cousins, formed Fleisher Brothers, a leading wholesale clothier, which operated in Philadelphia and Atlantic City between 1876 to 1910.

²⁰ The United States census record for 1880 documents three live-in servants. Census records for 1900, 1910 and 1930 indicate four to five servants maintained residence at the Fleisher’s 2220 Green Street home. The booklet for

for the Women’s Committee for the up-and-coming Philadelphia Orchestra starting in 1904, and the Memorials and Tributes in the Philadelphia Orchestra Endowment Fund of 1919 records a Personal Memorial in honor of Simon B. Fleisher.²¹ The lessons S.B. learned under Adler’s guidance manifested in civic issues, as well:

Mr. Fleisher’s reputation, second to that of no merchant in the community, is not solely based upon his success as a merchant, his experience as a business man, and his honorable course in the walks of trade. For a lengthy period that gentleman has earnestly participated in public affairs and in the doings of coreligionists. He was among the organizers and charter members of the Independence National Bank, of which he is Director, and is also a Director of the Advisory Board of the Investment Company of Philadelphia; the Philadelphia Bourse; the Committee of Fifty²²; the Finance Company of Philadelphia; and the “Model Dwelling” Association, of which he is Treasurer. He is an active member and Trustee of the Congregation Keneseth Israel; a Director of the Jewish Hospital Association; and is identified with other organizations, secular and Jewish. He served as Vice-President, and subsequently as a Director, of the Young Men’s Hebrew Association, and as a Treasurer of the Hebrew Education Society.²³

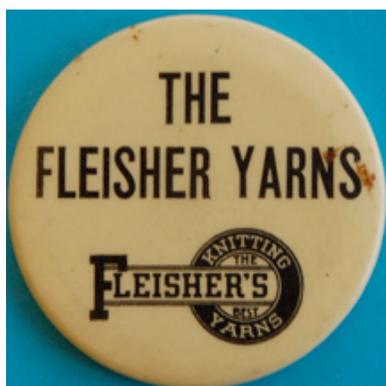


Figure 2-1. Fleisher Yarns button. Philadelphia Jewish Archives. Used by permission.

Diligence, activism, kindness and sacrifice spanned S.B.’s generation. His brother Moyer, an accomplished watchmaker and machinist, developed four patents and participated in at least

the 60th Annual Fleisher Family Party – 1986 proclaims that “Green St. was almost a Fleisher Axis,” as family members owned homes at 2045, 2113, 2133, 2219, 2222, 2223, and 2301, as well.

²¹ Frances Anne Wister, *Twenty-five Years of the Philadelphia Orchestra, 1900 – 1925* (Freeport, NY: Books for Libraries Press, 1970), 48, 126-8.

²² In 1893, The Committee of Fifty for the Investigation of the Liquor Problem formed out of the Sociology Group to examine issues raised by the temperance movement. They concluded alcohol was safe in moderation and that individuals were responsible for self-discipline.

²³ Morais, 263-4.

one other.²⁴ Moyer served first as Director and then President of the Hebrew Education Society. B.W. Jr., the posthumous child of Benjamin Wolf, Sr., lost his own wife shortly after the birth of their youngest child in a peculiar twist of fate which left him alone to raise his eight living children – of whom four were under 10. His personal warmth becomes evident in a list of anecdotes, “I remember BW but he was always Grandpa to me,” from B.W.’s eldest grandson, Willis Fleisher, Jr.²⁵

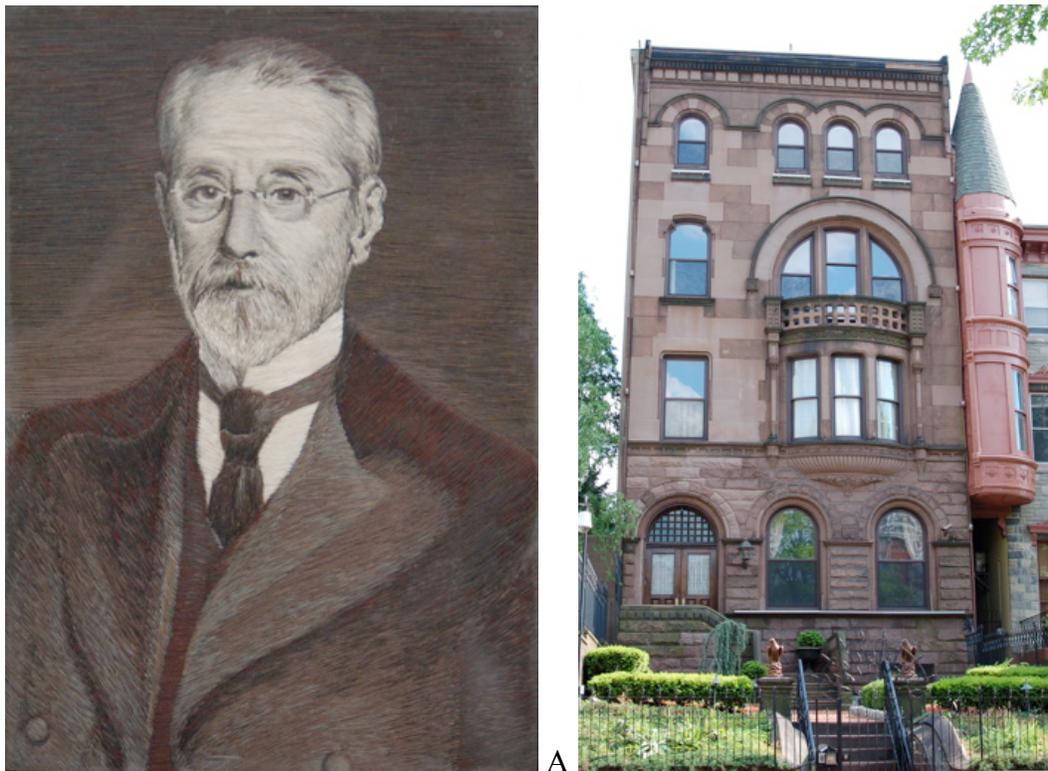


Figure 2-2. S.B. Fleisher and the family home. A) Photograph embroidered with silk. Fleisher Collection Archives. Used by permission. B) 2220 Green Street, Philadelphia, PA. Photograph by G. Galván.

²⁴ In 1866, Moyer developed two patents for clamping and strapping ice skates to shoes (Pat. Nos. 58,084 and 59,575). The skate design employs an F for the forward post of the blade. Patents related to the wool and yarn trade included a tank for acids and dyes (Pat. No. 284,402) and a water tube boiler (pat. No. 304,090). Patent No. 345,948 for a “Stop-Motion for Twisters” by Charles Alexander offers equal credit “to S. B. Fleisher, B. W. Fleisher, and M. Fleisher.”

²⁵ The essay is part of the *60th Annual Fleisher Family Party – 1986* booklet. Authors note: The ashes of B.W. and wife, Ida, are interred at Mount Sinai Cemetery in a plot next to Benjamin Wolf Fleisher. Benjamin Wolf’s plot holds only the patriarch’s remains. The three remaining graves in lot 1261 are vacant. Hannah Technor Fleisher Adler lies with Abraham Adler in an Adler-Loeb plot.

S.B. passed the teaching of civic responsibility along to his own children who bore the standard of the Fleisher family legacy. Theresa Fleisher and her husband Joseph A. Louchheim, for example, would champion Philadelphia organizations such as the Jewish Maternity Association, the Young Women's Union, United Hebrew Charities, the Jewish Foster Home and Orphan Asylum, the Orphans' Guardians, as well as the Hebrew Union College of Cincinnati and the Jewish Congregation at Jebenhausen, Würtemberg. Simon's eldest son, Ben, organized the American-Japan Society in 1917. From 1908 to 1940, he owned and edited *The Japanese Advertiser*, "long considered the most influential English-language newspaper in the Far East."²⁶ As the first and only American daily published in Japan, the *Advertiser* brought buyout bids as high as \$500,000 and earned the 1933 University of Missouri Gold Medal Award, in part,

for exemplifying the highest type of American journalism in a foreign country; for the excellence of its informational and editorial content, which has won for the journal a position of prestige and influence unsurpassed by any other foreign-language newspaper in the Far East; for its courageous and persistent service, often in the face of complicated political situations, in furthering world peace and effecting an understanding and more amicable relations between Japan and America; for tenacity of purpose and maintenance of high ideas over a period of a quarter of a century, despite the difficulties encountered through serious earthquakes, fires and other hazards.²⁷

Simon's and Celia's youngest three children, Samuel, Helen and Edwin, each remained unmarried and continued to live together at 2220 Green Street as they sculpted the cultural face of Philadelphia with their trademark Fleisher philanthropy.²⁸ In 1898, Samuel established the

²⁶ Demaree Bess, "Tokyo's Captive Yankee Newspaper," *The Saturday Evening Post* (6 February 1943), 2.

²⁷ Award text quoted in Bess, 66. According to Mary Louise Fleisher, Ben was disowned by S.B. for a bad debt or check which the father covered. Ben is the only child of S.B.'s not contained in the family mausoleum.

²⁸ Unprecedented contemporary focus on issues of sexual propensities necessitates comment here. Despite common speculation, Mary Louise Fleisher asserts, "I think they were very, very content in their lives, but Sam and Ed, I understand, had a few extracurricular activities ... mother told me Sam had a mistress." As for Edwin, Mary Louise bore witness to "one woman sitting in Oliver Bair [Funeral Home] crying with this young man ... [W]hen they closed the casket, this woman came and they had to open it up again. I went, 'hey, hey, hey, hey, hey, Ed!'" She maintains the position the mystery woman may well have been Edwin's lover and the young man Edwin's son. Further, Mary Louise indicated Sam and Ed likely devoted themselves to their sister, Helen, who suffered a mild case of polio.

Graphic Sketch Club, “the nation’s oldest tuition-free art school”²⁹ in the Jewish Union building at Fourth and Bainbridge. Upon Samuel’s death in 1944, the organization became the Samuel S. Fleisher Art Memorial and continued to thrive under a generous endowment from its founder. The Fleisher Art Memorial now operates under the administration of the Philadelphia Museum of Art at 719 Catharine Street in Philadelphia where it houses a Romanesque revival church dedicated “to the patrons of the busy streets of Philadelphia” and intended as a “playground for the soul.”³⁰ Helen, concerned over recent young Russian immigrants settling in Philadelphia around the turn of the century, established the Fleisher Vocational Training School – the first women’s vocational school in the city.³¹ She served as Chairwoman for the Philadelphia Trade School for Girls and stands out as one of the most ardent supporters of the Young Women’s Hebrew Society and subsequent Young Women’s Hebrew Association.

Edwin Adler Fleisher

Edwin Fleisher (Figure 2-3) graduated from the William Penn Charter School in June 1894.³² An active participant in the Science Club, he regularly produced papers and offered commentary at meetings. The October 1894 issue of the *Penn Charter Magazine* included a “Class of ’94 Prophecy” which recognized the Fleishers in general and the recently graduated Edwin, in particular: “The Fleishers, now a business firm most prosperous do run/Though Edwin

²⁹ Fleisher Art Memorial, <http://www.fleisher.org/>.

³⁰ Samuel Fleisher quoted in “History of the Sanctuary at the Fleisher Memorial,” Samuel S. Fleisher Art Memorial (Accessed 29 November 2006) <http://www.fleisher.org/about/sanctuary.php>.

³¹ Over time the school evolved the Stoddart-Fleisher School.

³² Seven members of the extended Fleisher family attended Penn Charter School in 1894. Edwin graduated with his cousin Arthur Adler Fleisher.

had to promise that with traveling he'd done."³³ Nevertheless, Edwin ventured to Cambridge where he completed an A.B. degree at Harvard University and took one course in harmony his senior year with Walter Raymond Spalding. Fleisher apparently exhibited adequate piano skills since the course description in the 1898-99 Catalogue explains:

Proficiency in piano or organ playing is required of students ... [and] the course is open to Freshmen who, by examination, show sufficient talent and proficiency in music.



Figure 2-3. Edwin Adler Fleisher. Fleisher Collection Archives. Used by permission.

No source identifies Edwin's instrumental tutors in childhood or adolescence, and how he attained proficiency on violin and viola remains unclear. The Harvard Division of Music Announcement for 1898-1899 sheds little light:

³³ While the *Penn Charter Magazine* fails to elaborate, one should note the manifesto for the Inman Line ship, *City of New York*, documents the return of Simon, Celia, Samuel, Helen and Edwin to New York from Liverpool on 4 November 1892.

No instruction in instrumental playing is provided by the University, but the services of eminent teachers . . . may be obtained in Boston or Cambridge.³⁴

Soon after his return to Philadelphia, Edwin took his place as treasurer and director in the family business and joined the philanthropic fount of Fleishers who devoted Sunday evenings to musical soirées. Edwin's parents "are patrons of music and the fine arts, and Mrs. Fleisher is a pianist whose artistic playing has won the praise of the critical. Their home is visited by persons of culture and by lovers of music, and on more than a few occasions a group of talented members of this and other families assemble there, and discourse works of masters of the art that appeals to the innermost senses, that entertains while it instructs, that edifies while it incites to study and thought."³⁵ Thus nature and nurture would combine to create the greatest American music philanthropists of the 20th century.

The Symphony Club

Herman Weinberg, a teenage violinist later destined to play in the Philadelphia Orchestra under Stokowski and Toscanini, regularly performed sonatas with Celia and often accompanied Edwin to concerts. According to former Collection Curator Harry Kownatsky, in early 1909³⁶ Weinberg's direction of a string ensemble comprising youths from humbler circumstances caught Edwin's attention, and the elder violinist requested an opportunity to attend a practice session:

When they arrived they found a group of boys congregated outside the building. Weinberg approached them and asked why they were not inside, setting up. They told him that the caretaker, who had been getting twenty-five cents for each use, hadn't been paid for two

³⁴ Franz Kneisel, Otto Roth and Eugene Gruenberg, were each active in the Boston area at the time.

³⁵ Morais, 264.

³⁶ Coincidentally, Edwin's second cousin Blanche Wolf Kohn, along with her friend Jeanette Selig Frank, had established the Settlement Music School in 1908 by offering nickel piano lessons at the College Settlement House to immigrant children of the Southwark section of Philadelphia.

weeks and wouldn't permit them to use the facility until the money was forthcoming. The trouble was that there was not fifty cents among them.

Fleisher ... exclaimed that this happened to be his sister's building and he therefore had some say in the matter. The caretaker was called out and was told by Fleisher that the boys were to have free access to the building whenever necessary.³⁷

May Curtis Watkins weaves a slightly less romantic story, reportedly recounted from Fleisher, "as he told it to me."³⁸

He is very modest about it, and says it was not an original idea with him; but that twenty-five years ago, two boys from the southern part of Philadelphia came to him, and said that they would like to form an orchestra; but that they had no music, no money to buy any, and they had no place to meet. Mr. Fleisher said to them – "Well, get your group together, and we will see what we can do." So he rented the gymnasium of the Day Nursery, engaged a conductor, and they arranged a time for the first meeting.

He said, never would he forget that first meeting. About sixty of them came, bringing their instruments, and SUCH instruments – there were all kinds, most of them very cheap ones. The brass was not properly tuned, and some of the string instruments had no tone at all, they were simply atrocious – but the enthusiasm was tremendous.³⁹

Indeed, Fleisher found their dedication an inspiration and launched "a little orchestra among the slum boys in Philadelphia"⁴⁰ – the Fleisher Collection's *raison d'être*. The Little Symphony Club, as it was initially known, began with sixty-five boys ranging in age from seven to seventeen. Comparable in some ways to Earnest Read's and Kennedy Scott's Junior Philharmonic Orchestra and Choir, Fleisher's Symphony Club represented a novel and unparalleled social endeavor. Fleisher recognized the significant challenges but also saw a diamond in the rough:

The attempt at a full symphony orchestra with boys so young in years, with little technical ability, and with some of the necessary woodwind and brass instruments missing because no performers of these instruments could be found, I must admit, was not productive of

³⁷ Harry L. Kownatsky, "A History of the Collection, Part 1," *News from the Fleisher Collection* 1, April 1991, 1.

³⁸ May Curtis Watkins, "A Momentous Musical Achievement," 26 January 1934, Fleisher Collection Archives.

³⁹ *Ibid.*

⁴⁰ "The Philadelphia Amateur Orchestra Club," *The Musical Times* 70, 1 September 1929, 791.

any amazing results, judged solely by their performances. Nevertheless, we struggled along with this little orchestra for two years and the enthusiasm of these youngsters, their regular attendance at rehearsals, and the enjoyment they derived, convinced me that the project was worth while.⁴¹

Fleisher purchased and renovated a five-story building at 1235 Pine Street (Figure 2-4A) for use as a rehearsal hall and clubhouse.⁴² Further, he provided new instruments and convinced Camille Zeckwer⁴³ – a former student of Antonín Dvorák and Philipp Scharwenka and the future director of the Academy of Music – to join the club as a conductor. Fleisher continues the story:

Little interest was evinced by our young music students for instruments other than piano and strings. Stringed instrument players, however, applied for membership in such large numbers that two string orchestras, a senior and a junior, were formed and subsequently even a third. While these orchestras continued and improved for some years, we encountered the difficulty of finding a sufficient number of compositions for pure string orchestra, to keep three such orchestras supplied. Besides, our more advanced students in the senior orchestra were craving for symphonic works.⁴⁴



Figure 2-4. (A) The Symphony Club building at 1235 Pine Street in Philadelphia. Photograph by G. Galván. (B) The Symphony Club 1915-1916. Courtesy of the Fleisher Collection Archives. Used by Permission.

⁴¹ Fleisher, vi.

⁴² The Pine Street building now houses the Philadelphia Mental Health Center (philamentalhealth.org). Signs of the Symphony Club's occupancy linger as curved ceilings sit above dropped ceilings on the third floor and building owner, Kerey Ruggiero, still owns a signed picture of musicians.

⁴³ Herman Weinberg served as the ensemble's first conductor. Conductors who followed Zeckwer included Jay Speck, Johann Grolle, William F. Happich and Arthur Cohn.

⁴⁴ Fleisher, vi-vii.

In 1913, Fleisher traveled to Europe in search of scores unavailable in the U.S. to satisfy club needs. He personally met with dozens of publishers⁴⁵ and purchased hundreds of scores to meet and exceed club demands. The Fleisher family ingenuity manifested in Edwin as he “experimented with various kinds of boxes and folders and finally designed a box which is dust-proof and practical” for storing scores and parts.⁴⁶ Each box has been tailored in size for its particular composition and contains a checklist of contents.

When William F. Happich (1884-1950) began conducting the full orchestra for the 1915-16 season (Figure 2-4B), a position he would hold for twenty-six years, Fleisher expanded membership to include all races and both sexes. Fleisher noted:

We have pretty well every nation represented. There are Russians, many negroes, one real American Indian, inhabitants of the Malay Peninsula and the Philippines, and we once had a Japanese girl who came in native dress until we found her costume attracted rather too much attention.⁴⁷

By this time, the Club now comprised a Junior String Orchestra, a Senior String Orchestra and a full Symphony Orchestra, and members benefited from “chamber music classes, theory classes, and two grades of pianoforte.”⁴⁸ To ensure rehearsals both enjoyable and instructive the Club adopted “the policy of devoting the first hour of rehearsal to the careful study of a symphony or other important work, and the second hour to sight reading.”⁴⁹ As a result, members profited not only from the study of many standards but also of an even larger number of lesser known works.

⁴⁵ Fleisher lists 236 publishers and dealers in the 1933 catalogue.

⁴⁶ Fleisher, vi. The Collection still stores thousands of scores in boxes manufactured and marked by Fleisher himself.

⁴⁷ *Ibid.*, 792.

⁴⁸ Edwin Fleisher quoted in “The Philadelphia Amateur Orchestra Club,” p. 792.

⁴⁹ Fleisher, vii.

The Club charter, approved 25 March 1924 by the Philadelphia County Court of Common Pleas No. 1, incorporated the Club “for the encouragement and promotion of higher musical education and attainments, gratuitously, through ensemble music exemplified by chamber, Music Classes, Orchestral Training and Classes in Theory” and “to provide free musical education for all applicants regardless of race, creed and sex; to encourage a higher standard of musical development and appreciation, to maintain a complete library of music and musical subjects; and to assist worthy aspirants with the training necessary for a musical profession.”⁵⁰ The endeavor became a Fleisher family affair as Edwin, Samuel and Helen filled the offices of President, Vice President and Secretary, respectively. Their eldest nephew, Stephen Louchheim, participated as a club officer.

The Colossal Collection

By 1925, Fleisher retired from the family yarn company and devoted his time to collecting music. Spending as much as fifteen to twenty thousand dollars per year on orchestral materials he would again sail to Europe⁵¹ to persuade publishers and dealers to sell him music “with the proviso that the material should be used only by amateur orchestras and never at a concert where admission was charged.”⁵² For months after each venture, shipments of scores arrived from

⁵⁰ Charter of Symphony Club as approved by Philadelphia County Common Pleas Court no. 1, 25 March 1924. Fleisher Collection Archives.

⁵¹ Fleisher sailed to Europe in 1927, 1929 and 1930. The second trip required he traverse Europe to spend three months in the Soviet Union on a special passport. Fleisher also traveled to Barbados and Chile in 1924 and 1925, but I have seen no evidence of collection activities from these voyages. The 1933 catalogue lists no South or Central American companies in its expansive list of publishers and dealers. The few works by Latin American composers, Chilean Humberto P. Allende, Cuban Alejandro Garcia Caturra and Venezuelan Reynaldo Hahn, came through Parisian publishers. Nevertheless, one might reasonably speculate his excursion planted seeds for the Collection’s later growth in Latin American orchestral music.

⁵² “Music Library Association Annual Meeting, Curtis Institute of Music, Philadelphia, Pennsylvania, December 5-6, 1941,” 19.

Austria, Belgium, Czechoslovakia, Denmark, Finland, France, Germany, Holland, Hungary, Italy, Poland, Spain, Sweden, Switzerland, and the United Kingdom.

Realizing his Pine Street clubhouse could not practically contain the flourishing Collection much longer, Fleisher called on Librarian⁵³ John Ashhurst in early 1929 to discuss options.⁵⁴ In 1927, the Free Library of Philadelphia had opened the doors to its Central Library along the Ben Franklin Parkway – just blocks from Edwin’s Green Street mansion. The magnificent limestone and steel structure on Logan Circle seemed a favorable home for the awesome Collection, as the Library already ranked as the fourth largest and “the most technologically sophisticated [library] in the world.”⁵⁵ Fleisher transferred his Club’s Collection to the Free Library of Philadelphia in a Deed of Gift, dated 6 May 1929.⁵⁶ Estimated to be worth \$500,000, the Collection contained:

Works of old masters, strange scores from distant parts of the world, concertos and orchestrations which are virtually unprocurable in the present day . . . The collection is to be augmented in the near future, after Mr. Fleisher has visited Russia to gather new scores. The trip is to be made on a special Soviet passport and will occupy the entire summer. He will go into remote parts of the country.⁵⁷

Fleisher would arrive in the USSR just a few months after Cowell’s pioneering and controversial Soviet debut. When authorities realized Fleisher sought music for an amateur group which performed annual concerts free of charge, they supported Fleisher’s altruistic communal

⁵³ The meager title, Librarian, belies Ashhurst’s awesome responsibility as *de facto* chief librarian.

⁵⁴ An apocryphal story alleges the Collection had grown so heavy that floors in the Pine Street facility had to be reinforced and city officials cited a potential hazard and forced the move.

⁵⁵ “75th Anniversary – History – Construction, 1920-1926,” Free Library of Philadelphia (Accessed 5 January 2007) <http://libwww.library.phila.gov/75th/construction.htm?page=his>.

⁵⁶ An inventory sheet dated July 2, 1929 – prior to Fleisher’s Soviet sojourn – tallies 3306 orchestral works, 241 chamber works and an unspecified number of books and miniature scores. Non-orchestral material became part of the general music collection in the Library. Originally restricted to in-library use, Fleisher maintained unconditional access to materials for the Symphony Club.

⁵⁷ “E. A. Fleisher Offers Music to Library,” *New York Times*, 1 June 1929, 21. While several articles from 1929 and 1930 estimate the value at \$500,000, obituaries for Fleisher in the *New York Times* and the *Philadelphia Evening Bulletin* later reported the Collection’s initial value at a paltry \$100,000.

enterprise by helping him acquire rare and unpublished manuscripts from over seventy composers, including Mikhail Mikhaylovich Ippolitov-Ivanov. Fleisher's 1929 jaunt included collection treks through Austria, Czechoslovakia, Germany, Hungary and Poland, as well. By the time he hit Vienna in late July, he would report his success to Philadelphia:

Carloads of music are coming! Here as well as in London and Moscow articles are being printed about The Symphony Club and more especially about the library which is now recognized as the largest and finest in the world. The Universal Edition has never sold music, except to me.⁵⁸

The WPA Years: An American Dream

Shortly after the publication of the 1933 catalogue,⁵⁹ Arthur Cohn, a young violinist with the Civil Works Administration (CWA) Orchestra operating under the Local Works Division (LWD) in Philadelphia, prompted Fleisher to seek unpublished manuscripts by modern American composers. Together Fleisher, Project Head Cohn and Librarian Franklin H. Price were able to “interest the Government and the State authorities in the desirability of preserving the works of American Composers . . . copying manuscript scores and making parts of unpublished works by contemporary American Composers.”⁶⁰ Fleisher provided materiel, the Library offered a work environment, and the U.S. Government paid salaries. Officially launched on November 26, 1934 under the CWA-LWD, the Project employed a 21-member staff including fifteen copyists. By the spring of 1935, dozens of invitations began flowing to “leading

⁵⁸ Edwin Fleisher, Vienna, to Maurice A. Bokser, Philadelphia, 30 July 1929, Fleisher Collection Archives.

⁵⁹ *The Edwin A. Fleisher Music Collection* (Philadelphia: Privately printed, 1933).

⁶⁰ Franklin H. Price, Philadelphia, to Robert Braine, New York, 1 April 1935. This is the earliest invitation letter I have found in the Fleisher Collection files to date. Ironically, Braine refused to submit works. Nearly identical form letters were sent to hundreds of American composers. Mistakenly, Price continued including a claim that copyists had been at work “during the past seven or eight weeks” as late as September 1937 when the project had been underway for nearly three years. The Music Copying Project ultimately operated under the following identities: CWA-LWD Project 1176, WPA Project 2361, 11960, 14564, 19795, 24086, 28383, and 28908.

American Composers” every week.⁶¹ Price praised Fleisher’s continued and extraordinary dedication to the Collection in a speech to project copyists:

Mr. Fleisher occupies a very curious position in relation to this project. First of all, he is the only man in Philadelphia who had faith enough in music to put his hand in his pocket to the tune of \$5,000 and buy the supplies you are working with. He comes up here about once a week and he never gets out of this building for less than \$20.00. Sometimes it is a hundred.

When this project was stopped during the summer he used all his spare time during nine weeks to get you back to work. He went to Washington, New York, and Harrisburg; he tel[e]graphed and telephoned.

I do not know anywhere else in the city of Philadelphia where I can get an “angel” to underwrite this job.⁶²

Cohn spearheaded the crew of professional music copyists which grew from fifteen to seventy-nine and added 747 scores with full sets of parts to the Collection by the end of 1939.

Cohn reported the phenomenal progress in a report to WPA administrators:

Representation of each particular phase of composition within the contemporary field has been fulfilled.

Among the works copied is the “classic” school represented by such men as Franz C. Bornschein, of Baltimore; Rosseter G. Cole, of Chicago; Felix Borowski, of Chicago; F. S. Converse, of Boston; Cecil Burleigh, of Wisconsin; Wesley La Violette, of De Paul University; Albert Elkus, of California, etc. The “romantic” school contains composers such as Charles Haubiel, of New York; Powell Weaver, of Kansas; Carl Mc Kinley, of Massachusetts; Harold Morris, of New York; Charles Wakefield Cadman, of Colorado; Paul White, of Rochester, etc. The “modern” school is represented by such men as Aaron Copland, of New York; Walter Piston, of Harvard University; Bernard Wagenaar, of New York; Emerson Whithorne, of California; David Diamond, of New York; Edwin Gerschefski, of Massachusetts; etc. The “nationalistic” school is represented by such men as Joseph Achron, of Los Angeles; Ferdé Grofe [sic], of New Jersey; Harl McDonald, of Philadelphia; William Grant Still, of California; etc. Works copied of the “ultra-modern” school are by such men as Henry Cowell, of California; Charles Ives, of New York; Adolph Weiss, of California; John J. Becker, of Minnesota; Roger Sessions, of Princeton

⁶¹ No clear methodology for the selection and prioritization of composers comes to light for the letters of invitation, although Chris Shultis has convincingly argued, with assistance from correspondences annotated in this dissertation, that Claire Reis’s lists for the League of Composers provided a key source.

⁶² Price’s statement to workers on the WPA Project 2361, 20 November 1935, Fleisher Collection WPA Files.

University; etc. The works of Philadelphia composers including Otto Mueller, George F. Boyle, Arthur Cohn, etc. have also been copied.⁶³

Fleisher and Symphony Club Musical Director William Happich selected twenty-five scores from the new works to present with the amateur symphony in “a series of six educational broadcasts . . . in order that the people of Philadelphia may have an opportunity to hear some of the beautiful works which either have never had any performances at all or have had no previous performances in this city.”⁶⁴ Fleisher convinced local CBS affiliate WCAU to donate a monthly half hour segment during the 1936-37 season and assured composers “this is not a commercial undertaking and that no one receives any compensation, either directly or indirectly, for the broadcast.”⁶⁵

Aware of the burgeoning behemoth before him, Fleisher declared, “I am of the opinion that a wider and better use of my said Collection could be made.”⁶⁶ Consequently, he amended his original Deed of Gift and granted permission for the Library to loan works from the Collection. Price sanctioned Library policy which permitted loans to performing organizations provided performance material was otherwise unavailable, the composer (or designated representative) granted permission, and no admission fees would be charged for performances.⁶⁷ Music from the Collection became a regular feature at WPA concerts, and “Material for performance has been borrowed not only by all the outstanding symphony orchestras of this country and by the three leading broadcasting systems, but also by several European orchestras. More than one thousand

⁶³ Arthur Cohn,” Report of Music Copying Project, Philadelphia, PA.: Work Project # 14564,” Fleisher Collection WPA Files, 30 March 1938.

⁶⁴ Edwin A. Fleisher to Franklin H. Price, 24 July 1936, Fleisher Collection WPA Files.

⁶⁵ Ibid.

⁶⁶ Fleisher, amendment to Deed of Gift, 3 May 1938. Fleisher Collection Archives.

⁶⁷ Composers’ fees were a private matter to be handled between the artists and the performing groups.

works have been lent for performance since 1937 . . . a single work, lent for broadcasting and entered on the Library's records as one loan, was heard by almost a half million persons."⁶⁸

As the nation entered World War II, Federal re-allocation of funds crippled the Music Copying Project at the Library and threatened to terminate Project activities altogether. In response to nationalistic war efforts the Library began "cooperating directly with the Government of the United States in its definite effort to establish and cement cultural relations between this country and the South and Central American Republics."⁶⁹ Fleisher "personally commissioned Nicolas Slonimsky, the well-known conductor, musicologist and author, to visit all the countries of South America and Central America in order to interview composers and secure their works so that they might be copied for the Fleisher Collection."⁷⁰ Further, with a monetary prize donated anonymously by Samuel S. Fels, Fleisher facilitated a Latin American violin concerto competition.⁷¹ Ultimately, Charles Seeger, Chief of the Music Division of the Pan American Union, and Henry Cowell, Overseas Music Editor of the Office of War Information, employed Latin-American scores from the Collection for broadcasts and performances focused on international relations.

Tightening governmental purse strings slowly strangled the U.S. Work Projects Administration and the Music Copying Project at the Free Library quietly succumbed in late February 1943. Many of the hundreds of works collected were left "lacking either a full score of

⁶⁸ *The Edwin A. Fleisher Music Collection in the Free Library of Philadelphia: A Descriptive Catalogue Volume II* (Philadelphia: The Free Library of Philadelphia, 1945), 503.

⁶⁹ Arthur Cohn to Stefana Szweda, "The Philadelphia Music Copying Project and its share in National Defense," 30 December 1941, Fleisher Collection WPA Files.

⁷⁰ *Ibid.*, 502. See Nicolas Slonimsky, *Music of Latin America* (New York: Thomas Y. Crowell, 1945) for a full account of Slonimsky's quest.

⁷¹ Camargo Guarnieri won the \$750 First Prize and a premiere of his work by the orchestra of the Teatro Municipal, Rio de Janeiro on 20 September 1942.

complete set of parts.”⁷² Fleisher’s unwavering commitment and a grant from the City of Philadelphia funded completion of “a limited number of compositions needed for short wave broadcasts to Latin America.”⁷³

The 1946 catalogue effectively encapsulates production during the WPA years. It records the addition of “nearly two thousand unpublished compositions”⁷⁴ since 1933, along with a directory of 277 publishers with corresponding agents, and a special section list dedicated to 691 works left lacking either score or full set of parts – “a direct result of the present World War.”⁷⁵ Arthur Bronson, in the *American Mercury*, placed the Collection’s value at this point at six million dollars with “[o]ver a thousand works, by 350 carefully selected contemporary composers.”⁷⁶

After the War

Arthur Cohn embodied Fleisher’s ideal curator and set the caste for those to come. Cohn’s annual unpaid leaves to artists’ colonies such as MacDowell and Yaddo kept the Library abreast with the most contemporary composers and fostered ongoing relationships with the most important figures leading twentieth-century symphonic music. Fleisher continued contributing “about \$6,000 annually for the maintenance of the Collection and the purchase of new items.”⁷⁷ In addition, he personally paid the salaries for two copyists to continue processing new works and the ever-growing backlog of incomplete performance materials. Fleisher’s clear intent for

⁷² *The Edwin A. Fleisher Music Collection in the Free Library of Philadelphia: A Descriptive Catalogue Volume II*, 967.

⁷³ *Ibid.*, 502.

⁷⁴ *Ibid.*, 501.

⁷⁵ *Ibid.*, 967. The list includes seven titles by Cowell.

⁷⁶ Bronson, 445.

⁷⁷ Alan Montgomery to Gordon A. Block, 27 January 1959, Fleisher Collection Archives.

the care of his magnum opus came through in meetings with Library directors where he outlined his expectation that future Curators must strive “to make additions to and maintain the Edwin A. Fleisher Collection that it will continue to be as it now is – the most important collection of orchestral music in existence.”⁷⁸ To that end, Fleisher turned to postwar Europe, and on 17 February 1949, the FLP Board of Trustees resolved to:

[A]ccept with pleasure Mr. Fleisher’s very generous offer of Ten Thousand Dollars (\$10,000) to send Nicolas Slonimsky, a trained musicologist, and Arthur Cohn, Head of the Library’s Music Department, to Europe, in order to secure material for the Edwin A. Fleisher Music Collection; the understanding being that all expenses will be provided by Mr. Fleisher.

The Free Library’s expense will be limited to the salary paid to Mr. Cohn during his absence, and to the purchase, up to the sum of Two Thousand Dollars (\$2,000) of such items as he may select for the Music Department.⁷⁹

The ten-week, seventeen-country tour netted an additional 1,530 works which included compositions by dozens of composers ranging from renowned legends to the obscure. The Collection added works by living composers such as Alois Haba, Luigi Dallapiccola, Geofreddo Petrassi, Knudage Riisager, Svend Erick Tarp, Fleming Weis, Lars-Erik Larsson, Moses Pergament, Ture Rangström, Hilding Rosenberg, Marius Flothius, Guillaume Landre, Bertus van Lier and members of Maurice Ohana’s anti-serialist Groupe Zodiaque.⁸⁰ In his initial report to the Library, Cohn indicated:

[O]ptions have been placed on the photographing or microfilming, etc. of 821 works from the French National Radio, the Belgium National Library, the Brussels Conservatory, the Belgium National National Radio and the Music Division of UNESCO [United Nations

⁷⁸ Edwin A. Fleisher to the Directors of the Free Library of Philadelphia, 15 November 1946, Fleisher Collection Archives.

⁷⁹ Board of Trustees Resolution, 17 February 1949, Fleisher Collection Archives.

⁸⁰ Other members of the Groupe Zodiaque included Alain Berat, P. de la Forest Divonne and Stanislas Skrovagyshevski.

Educational, Scientific and Cultural Organization] Society of Finnish Composers, the Library of the Musikfreunde of Vienna and the Archives of Swiss Composers.⁸¹

With letters of introduction from the Library and the State Department, Cohn and Slonimsky ventured from Grecian islands to Scandinavian countries and even managed a day trip to the Russian zone in Berlin where Cohn is rumored to have secretly smuggled out a handful of scores. Treasures emerged from throughout Europe. For instance, in Milan the dynamic duo discovered one of Giacomo Puccini's two early orchestral works, the *Capriccio sinfonico* for piano orchestra. Their excursion held innumerable adventures:

Practically the entire trek was made by plane and its adventures ranged from the thrill of finding a perfect reproduction of the score of *Lucia di Lammermoor* in Donizetti's hand at three o'clock one morning in the cellar of a book shop next to a noisy night club in Milan, to blacking out in a little crate of a plane flying high over the Alps because the pilot, a countryman of Donizetti, had forgotten to bring along a supply of oxygen.⁸²

Just as Fleisher found Arthur Cohn's energy a breathe of fresh air, he perceived the grip of Library administrators as suffocating. Shortly after returning from Europe, Cohn departed again on the continuous quest for new symphonic music – this time to the MacDowell Colony. In Cohn's absence, Franklin Price stowed away the crates of music arriving from Europe in “a locked rare book room on the third floor of the Library”⁸³ where they were to remain untouched and unprocessed until Cohn's return in October. The idea of waiting for the Head of the Music Department to open packages and check parts – “clerical work which any school boy can do”⁸⁴ – vexed Fleisher greatly. Fleisher justly complained as both an astute business man and a feeling philanthropist:

⁸¹ Arthur Cohn to Franklin H. Price, 8 July 1949, Fleisher Collection Archives.

⁸² Edwin H. Schloss, “Rich Cargo of Manuscripts is Bought by Phila. Pair,” *The Philadelphia Inquirer*, 14 August 1949. Clipping in the Fleisher Collection Archives.

⁸³ Franklin H. Price, confidential statement, 16 September 1949, Fleisher Collection Archives.

⁸⁴ Edwin A. Fleisher, confidential statement, 16 September 1949, Fleisher Collection Archives.

[T]he holding of music in its original packages, unopened for three or four months without examination, is most unfair to me who has paid for it out of my personal funds, and is not proper business procedure ... no publisher, manufacturer or business man will entertain claims three or four months after shipment has been made.⁸⁵

I have at no time had in my possession a complete or up-to-date list what the collection contains. I am now in the position of being able to give in no way information as to what is or is not in the collection and, as the donor, I feel that this is inconsiderate of those who have this matter in charge ... it is self-evident that the Collection is not being given the attention it deserves nor is the donor being given proper consideration.⁸⁶

Fleisher demanded the two copyists, whose salaries he paid, take on the task of processing the shipments immediately. Price refused the accommodation. Within days of his return to Philadelphia in early October, Cohn would negotiate a peace. It was clear to all, most painfully to Fleisher, that the Collection was now firmly in the hands of the Library. Fleisher had to begin letting go of his life's work. In 1955, Fleisher conveyed the Symphony Club and its Pine Street property to the Philadelphia Board of Education who placed it under the direction of the School Extension Division as part of the adult music education center.

Approaching eighty and suffering declining health, Fleisher focused on his formidable Collection's transcendence in the face of his own transience.⁸⁷ In the second and final codicil to his last will and testament, Fleisher placed his faith in curators to come:

It is my intention that the Collection retain its present [sic] name and be kept in its entirety in the main building at Logan Square ... In order to continue and increase the usefulness of the Collection, I am providing funds that the Collection may be maintained and additional compositions acquired which in the opinion of the Curator are important; but more especially for the acquisition of compositions, scores or parts, or both, which are

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Edwin's co-habitant siblings, Helen and Samuel, had passed on in 1931 and 1944, respectively. After Samuel's death, Edwin retreated from the Green Street estate to an apartment at 1530 Locust Street, Philadelphia. No archival information has been retained by subsequent owners of the property of the Locust Street property now known as the Versailles Apartments.

not obtainable elsewhere in the United States . . . The Curator is to be the sole judge of the importance of such additions.⁸⁸

Recognizing that “much of his great contribution to music has been performed so quietly that only the recipients of his aid know about it,”⁸⁹ the American Federation of Musicians offered Fleisher their “gratitude and affectionate esteem . . . [for] his untiring efforts in behalf of orchestral music.”⁹⁰ Philadelphians honored the fragile octogenarian in a special meeting at his Locust Street apartment on October 30, 1958 (See Table 2-2). A testimonial decree presented by school officials declared:

The School District of Philadelphia and the Board of Public Education honors Edwin A. Fleisher on the Fiftieth Anniversary of the Symphony Club for bringing fine music to the citizens of Philadelphia, helping in the development of outstanding amateur and professional musicians, enriching the cultural life of Philadelphia and for a distinguished record of contributions to music education through long and devoted service.⁹¹

Fleisher’s long and devoted service came to an end on January 9, 1959 when he quietly died at home.⁹² To the very end he remained “a musical philanthropist of the first order”⁹³ and “made his last purchase on the day he died.”⁹⁴ Free Library Director Emerson Greenaway recalled the dignified memorial:

The funeral services were most impressive in their quiet simplicity and Rabbi [Bertram Wallace] Korn was simply magnificent in his tribute. The idea of having music form an

⁸⁸ Edwin A. Fleisher, Second Codicil to Last Will and Testament, 20 July 1955, Fleisher Collection Archives.

⁸⁹ Theodore A. Seder, Philadelphia, to Stanley Ballard, 3 April 1958, Fleisher Collection Archives.

⁹⁰ Charles Musumeni, “Engrossed Testimonial to Edwin A. Fleisher,” 2 June 1958, Fleisher Collection Archives.

⁹¹ Quoted in “E. A. Fleisher Honored,” *School News and Views*, 14 November 1958.

⁹² Fleisher provided a \$100,000 fund for the Collection’s future.

⁹³ “The Philadelphia Amateur Orchestra Club,” 792.

⁹⁴ “Edwin A. Fleisher Dies at 81; Donor of Music Collection,” *Philadelphia Evening Bulletin*, 11 January 1959, newspaper clipping in the Fleisher Collection Archives.

important part of the service has led me to propose that a memorial concert be presented at the Free Library.⁹⁵

An unnamed string orchestra under the baton of William R. Smith, Assistant Conductor of the Philadelphia Orchestra, performed six selections from the Fleisher Collection on February 4, 1959 for family members and close friends of Edwin. The program included Bach's *Come, Sweet Death*, arranged by Henri Elkan, and *Elegy for Strings*, Op. 58 by Edward Elgar. Edwin's nephew, Stuart Louchheim, thanked Greenaway for "one of the loveliest tributes that could have been given ... Knowing Uncle Ed as I did, nothing would have touched him or pleased him more in every detail."⁹⁶

Table 2-2. Honors and awards bestowed on Edwin Adler Fleisher.⁹⁷

Year	Recognition
1934	Fourth Jewish Award of the Alumni of Temple Keneseth Israel
1941	Philadelphia Musical Academy Honorary Doctor of Music
1942	National Association for American Composers and Conductors Award of Merit
1949	Philadelphia Art Alliance Distinguished Achievement Award
1958	Award for Outstanding Contributions to Music from American Federation of Musicians
1958	Philadelphia Board of Education/Philadelphia School District Award

Fleisher's final contribution to the Collection came posthumously. Venancio G. Flores, one of Edwin's privately funded copyists, had commenced work on a new score in December 1958. Upon approval from estate managers, Flores completed work on his copying assignment and on 30 March 1959 submitted a work that "has a certain symbolism in its title: Liszt's *From the Cradle to the Grave*."⁹⁸ In his lifetime, Edwin Adler Fleisher left a legacy unmatched in 20th century history. His contribution to the world carries incalculable consequence, and he easily

⁹⁵ Emerson Greenaway to Stuart Louchheim, 20 January 1959, Fleisher Collection Archives.

⁹⁶ Stuart F. Louchheim to Emerson Greenaway, 6 February 1959, Fleisher Collection Archives.

⁹⁷ Original plaques and framed documents reside in the Fleisher Collection Archives.

⁹⁸ Theodore A. Seder to Thomas V. Zug, 30 March 1959, Fleisher Collection Archives.

stands as the greatest American musical philanthropist – a destiny fostered from his cradle to his grave.

The Legacy Lives

A steady flow of scores have continued pouring into the Fleisher Collection. A small aggregate of copyists produced tens of thousands of sheets from microfilm, original scores and various copy media over the years, even as staffing cuts added to the backlog of scores and parts to be completed from the WPA years. Circulation continued to increase and broaden as performance organizations increasingly turned to the Philadelphia institution for works lost in the wars, abandoned by failing publishers, or otherwise unavailable. Supplementary lists of compositions added during the periods 1945-1955 and 1945-1966 complemented the original 1933 catalogue and the 1945 supplement to document the continued growth of the Collection. During the 1950s, Curator Theodore A. Seder began documenting circulation statistics for performance materials, acquisitions, copy production and seminal projects to expand the Fleisher Collection. Dozens of historically significant undertakings in the 1950s included the following seven American music acquisition endeavors:

Philadelphia Orchestra Project. During 1956[,] 108 works from the orchestra's storage library were transferred to the Collection. These are being added to the catalog as quickly as they can be brought up to the instrumentation requirements of duplicate string parts.

Modarelli Project. The works of the late Antonio Modarelli, conductor, composer, and one of the founders of the American Symphony Orchestra League, are being added to The Collection in cooperation with the League in the establishment of a Modarelli Memorial.

Moravian Music Project. Work was begun on the completion of scores and parts from the holdings of the Moravian Archives. Many of the works of this project are by composers who are unknown at the present, while other compositions are unknown works by known writers. It is proposed to perform six of these works at the biennial Early American Moravian Music Festival in June 1957 under the leadership of Thor Johnson, conductor of the Cincinnati Symphony.

Americana Project. Work is continuing with the addition of the music of the American composers of the period between 1850 and 1900.

Latin American Project. The Collection continues its activities in this field, maintaining its leadership as the largest repository in North America of music from this region.

Eastman School of Music Project. Works of talented young composers are added each year. Introduction to these young men and their music is made possible through attendance at the annual Festival of American Music held in Rochester each May.

Charles Ives' Fourth Symphony. The final movement of this work was transcribed by the curator in 1958 and has just been reviewed by the composer, Henry Cowell, a close friend of Mr. Ives. After final editing, the parts will be extracted at the Fleisher collection. The remaining three movements will be re-edited and the entire work will be published in a prestige edition by Associated Music Publishers. The symphony is considered to be of such significance that the Contemporary Music Society paid the curator one thousand dollars, which he set up as an endowment fund for the Collection.⁹⁹

Annual reports over the next few decades continued to paint a portrait of the perpetual struggles to meet increasing demands while maintaining a grasp on managing the growing and aging Collection. Frustrations generated by an administrative steepchase for adequate facilities and personnel with dwindling resources became a norm. In 1966, Seder reported:

The continuous, overpowering growth in professional services practically stifled the non-public activities of the staff of the Fleisher Collection in 1966. The pressure of trying to stay afloat of the flood of circulation made it impossible to investigate musical activities away from Philadelphia, thus cutting down on the nature of the acquisitions made. This inundation caused a decline in the number of acquisitions and in the continuance of the various projects which had formed a part of the Collections's activities for several years. The replacement of materials now being worn out by the constant erosion of circulation requires a large share of the annual music budget.¹⁰⁰

Over a dozen years later, Curator Sam Dennison reported that, “[a]s anticipated in earlier annual reports, staff shortages have caused serious problems in our effort to realize the full potential of Fleisher Collection; day-to-day operations are hampered in meeting deadlines for orchestral performances, rehearsal dates, and providing scores for research.” Despite the challenges, the Collection mounted remarkable accomplishments and sustained a rigorous

⁹⁹ Information derived from the Fleisher Collection 1956 Annual Report, 28 January 1957, Fleisher Collection Archives and the Fleisher Collection 1958 Annual Report, 29 January 1959, Fleisher Collection Archives.

¹⁰⁰ Theodore A. Seder, “Annual Report – 1966,” 5 January 1957, Fleisher Collection Archives.

agenda with invaluable worldwide activities and contributions. A Ford Foundation Grant, for example, funded a five-year project to publish a cumulative catalogue in 1979 – the first comprehensive assessment of the Collection since 1945. Once again, the Library’s publication represented the most comprehensive catalogue of symphonic music to date. Dennison noted the electric energy that runs through the Collection in an assessment that holds true to this day:

A discernable vigor and optimism pervades every facet of our operation and morale seems high. If our staffing problems could be at least partially solved, the future would look bright indeed.¹⁰¹

Table 2-3. Fleisher Collection Curators.

Term	Curator
1934 – 1951 ¹⁰²	Arthur Cohn
1952 – 1967	Theodore A. Seder
1968 – 1974	Harry Kownatsky
1975 – 1988	Sam Dennison
1988 – 1992	Frederic James Kent
1993 – present	Kile Smith

A multi-million dollar renovation project promises to add 160,000 square feet to the Central Library building, and the Fleisher Collection faces the prospect of moving to more spacious accommodations in the original building.¹⁰³ Today, Curator Kile Smith, a 26-year veteran of the Collection, professes that staffing remains a challenge because of “cutbacks in the City and in the Library [budgets] – over which we have no control,”¹⁰⁴ but he shares a vision of the Collection as “a wonderful example of a public-private partnership where you have a philanthropist who’s focused on a certain aspect of civilization, brings it to an institution like the Free Library of Philadelphia, and they combine to create this wonderful thing.” Proclaimed “The

¹⁰¹ “The 1978-79 Annual Report,” Fleisher Collection Archives.

¹⁰² Cohn served as *de facto* curator for the Collection from his inception at the Library in 1934. In early 1943, “AC” replaces “FHP” as reference initials on the bottom of letters signed by Price and suggest Cohn likely authored these and other official correspondences for the Collection.

¹⁰³ The Central Library Project, designed by architect Moshe Safdie, has yet to break ground.

¹⁰⁴ Authors interview Kile Smith, 23 December 2005.

World's Greatest Music Library"¹⁰⁵ and "The World's Most Remarkable Collection of
Orchestral Music,"¹⁰⁶ the Fleisher Collection's value cannot be overestimated:

It is not an ordinary depository, but a living collection in constant use. Future generations of critics and historians will be able to trace the development of most orchestral music to its source through this gigantic collection.¹⁰⁷

¹⁰⁵ Arthur Bronson, "The World's Greatest Music Library," *American Mercury* 62 (1946), 444-447.

¹⁰⁶ "The World's Most Remarkable Collection of Orchestral Music," *Etude* 67 (April 1949), 219-220.

¹⁰⁷ *Ibid.*, 219.

CHAPTER 3 DIGITIZING THE COWELL FILES

Why Digital Preservation?

Worldwide trends in computer technology have spawned digital preservation initiatives globally. National programs in Australia, France, the Netherlands, and the United Kingdom, for example, have been established to address issues surrounding preservation and presentation of digital information. In 1990, the United States Library of Congress (LOC) began digitizing archival American history documents as part of their American Memory Project and concluded “there was ample evidence that many people wanted these materials and they wanted more of them.”¹ Originally a CD-ROM project, American Memory now resides on the worldwide web and offers direct access to more than 7.5 million items from the LOC collections and repositories.² Recognizing a need to “Develop a national strategy to collect, archive and preserve the burgeoning amounts of digital content . . . for current and future generations,”³ the U.S. Congress passed Public Law 104-53 in 1996 and Public Law 106-554 in 2000 to create the National Digital Information Infrastructure and Preservation Program (NDIIPP) under the auspices of the LOC. In 1995, the Andrew W. Mellon Foundation funded the birth of JSTOR, an internationally renowned online service dedicated “to create and maintain a trusted archive of important scholarly journals, and . . . to offer researchers the ability to retrieve high-resolution, scanned images of journal issues and pages as they were originally designed, printed, and illustrated.”⁴ Subscribers have access to hundreds of multidisciplinary and discipline-specific

¹ “About the Digital Preservation Program,” Library of Congress (Accessed 5 January 2007) <http://www.digitalpreservation.gov/library/about.html>.

² Ibid.

³ Ibid.

⁴ “Welcome to JSTOR,” JSTOR (Accessed 15 January 2007) <http://www.jstor.org/about/desc.html>.

journals, including 32 titles dedicated exclusively to the field of music. International in scope, JSTOR “includes journals published in the Netherlands, Croatia, Hungary, Germany, and France.”⁵ JSTOR’s exemplary mission and goals⁶ identify four globally applicable advantages of digital archive preservation:

- To universalize access to historically significant documents
- To assist scholarly research by complementing existing collections
- To address preservation issues such as deterioration, damage and disaster recovery
- To reduce costs

Institutional missions and goals ultimately guide the way in which digital archives will be stored and offered to the public. For example, the LOC maintains free and unlimited access to its capacious online collections. Conversely, JSTOR limits access primarily to institutional participants. Fees are directly proportional to participants’ institutional size and requirements. Research and academic organizations pay an Archive Capital Fee (ACF), ranging from \$200 to \$45,000, and an Annual Access Fee (AAF), which varies from about \$200 to \$8,500 per year.:

The ACF is a one-time-only fee designed to ensure that JSTOR has the necessary resources to meet its archival obligation as technology evolves. The AAF helps cover the recurring costs of updating the archive and maintaining access and support services for participating institutions.⁷

Universalized access to archival content ultimately revolutionizes scholarly research by providing ready access to primary source documents from geographically disparate sources. Considering archives such as the Henry Cowell Collection in the New York Public Library generally contain only incoming communications, researchers traditionally only see one-sided conversations. With access to multiple related archives which have been digitized, scholars can

⁵ “Currently Available Collections and Journals,” JSTOR (Accessed 15 January 2007) <http://www.jstor.org/about/collection.list.html#specific>.

⁶ “Mission and Goals,” JSTOR (Accessed 15 January 2007) <http://www.jstor.org/about/mission.html>.

⁷ “Participation Fees for U.S. Academic or Other Research Institutions,” JSTOR (Accessed 20 January 2007) <http://www.jstor.org/about/asI.fees.html>.

assemble complementary combinations of documents to create complete chains of communications in “virtual collections” with significant ease.

Not only does digitization of primary sources capture the details of stationery and subtle nuances in handwriting and marginal notes which are otherwise lost in simple transcriptions, it also preserves documents in their present state and prevents further deterioration by minimizing unnecessary handling. Researchers can examine and manipulate high-quality copies of documents while the physical archives can be stored in acid-free supporting folders and protective cases under environmentally controlled conditions. Furthermore, in the event of floods, fires or other accidental, incidental or intentional destruction, digital archives provide a recovery systems for valuable historic documents.

Cost benefits abound. Scholars can reduce travel cost to remote libraries and museums appreciably with direct access to images of primary source documents and collections either online or via electronic mail. Collection personnel benefit greatly as requests for archival copies may be processed more quickly. Through the use of Portable Document Format (PDF) files, electronic mail, and online databases, archivists and librarians practically eliminate institutional photocopying expenses and time spent retrieving physical archives. Globalization of archival content brings increased attention to little known or neglected collections and raises opportunities for badly needed funding and grants.

With a solid rationale for conversion of archives to a digital medium, librarians, archivists and historians face the challenge of initiating programs. The prospect can be daunting as rapidly changing technologies test even the most computer literate. At a base level, however, digitization and preservation involves four fundamental stages:

- Selection of a collection
- Preparation of documents
- Digitization of materials
- Naming and cataloging files

Preserving an Archival Treasure Trove

The Fleisher Collection is more than a repository of representative works for the most important composers in America; it is also an archive of irreplaceable correspondence which tells of America's symphonic coming of age. Since about 1934, Collection curators have saved programs, questionnaires, card files, administrative documents, and correspondences with leading composers, conductors, publishers and authors. Perhaps most striking is the fact curators saved copies of outgoing letters, along with those addressed to the Collection, to create continuous chains of communication. The amassed assemblage of archival materials comprises tens of thousands of documents, consumes dozens of cabinets surrounded by scores of scores, and represents one of the broadest collections of communications covering American music in the twentieth century. Fleisher's prediction for his juggernaut to "become increasingly valuable as time goes on"⁸ easily extends to include the archival repository. Presently, no index exists for the salubrious array of archived materials in the Fleisher Collection. As it approaches its centennial, the Fleisher Collection warrants preservation and closer examination as an American archival treasure trove.

The overwhelming corpus of archival papers in the Fleisher Collection is roughly divided into two groupings: A general archive with over 250,000 documents subdivided into administrative files and communications with composers, conductors and publishers; and a

⁸ "The Philadelphia Amateur Orchestra Club," 792.

focused archive of approximately 14,000 documents collectively known as the WPA Files.⁹ Materials in the general archives and focused on individual artists have been arranged alphabetically while administrative files, such as annual reports, are arranged chronologically. In each case, the general archives are housed in hanging folders. The WPA Files have been sorted alphabetically by correspondent for the most part and cover a period from 1934 to as late as 1947 – despite the program’s demise in 1943.¹⁰ WPA Files overlap communications in the general archives from around 1940 to 1947.

Selection of a Collection

For the purposes of this study, I have centered my attention on archival material directly related to Henry Cowell, “champion of new music, impresario, performer, lecturer, critic, editor, teacher, and sponsor of the young.”¹¹ In addition to fifty-five catalogued orchestral works Henry Cowell¹² (each with a score and full set of parts) the Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia has maintained files of correspondences, questionnaires, programs, press releases, newsletters and miscellanea directly related to Cowell and his symphonic oeuvre maintained in the Philadelphia library. I hereafter refer to these collectively as the Cowell Files. The Cowell Files comprise nearly 500 items ranging in size from one page to multi-page documents and divided among files scattered throughout the general archives and the WPA Files (Figure 3-1).

⁹ The author has been working with the Fleisher Collection since August 2006 to digitally preserve the entirety of the WPA Files. As of this entry, approximately 5,500 documents have been scanned and catalogued.

¹⁰ The Federal Music Copying Project officially began on 26 November 1934 as CWA-LWD Project 1176. The Project subsequently operated under seven more identities: WPA Music Copying Project Nos. 2361, 11960, 14564, 19795, 24086, 28383 and 28908.

¹¹ Weigsall, 484.

¹² The Fleisher Collection possesses the full score and set of parts for fifty-five works and partial materials for twenty-one non-circulating works. For a complete list see Appendix C.

Table 3-1. Distribution of documents in the Cowell Files

Location	Documents
General Archive - 363 documents	
Cowell, Henry	337
Correspondence	(242)
Miscellaneous	(20)
News clippings/Press releases	(21)
Programs and catalogues	(14)
Questionnaires	(40)
Ives, Charles	21
Slonimsky, Nicolas	5
WPA Files – 98 documents	
Associated Music Corporation	1
Bernstein, Leonard	2
Beyer, Johanna	2
Boosey & Hawkes	2
Cage, John	6
Cowell, Henry	57
National Symphony Orchestra	6
Office of War Information	22
TOTAL NUMBER OF DOCUMENTS	461

Preparation of Documents

Archival preservationists refer to the past century and a half as “the era of bad paper.”¹³ Acidity resulting from the use of alum rosin, bleaching chemicals, inks, and transference through direct contact with other acidic documents has reduced life expectancy of modern paper to less than fifty years.¹⁴ With this fact in mind, urgency to preserve the singular Fleisher Collection becomes even more pressing. An essential part of document preparation includes basic preservation. Document preparation begins with removal of destructive paper fasteners such as staples, paperclips and rubber bands. Although papers in the general archives reside in legal-size hanging folders, documents in the WPA Files have been stored in file drawers unsupported,

¹³ Mary Lynn Ritzenthaler, *Preserving Archives and Manuscripts* (Chicago: The Society of American Archivists, 1993), 25.

¹⁴ *Ibid.*

misaligned and exposed to incidental damage such as edge tears, cracks, and corner folds. Consequently, many papers also required flattening prior to scanning. Once digitized, general archive documents were returned to their original hanging folders in ascending chronological order. WPA Files, on the other hand, required placement in protective folders before they were returned to their original file cabinets.

Digitizing Materials

To reduce impact on Library resources, I established an independent and portable work station for scanning and digitizing files. Hardware included a 17” Macintosh PowerBook G4 laptop with a 1.5 GHz processor and a portable Canon CanoScan LiDE 60 flatbed scanner with an 8” x 14” scan area. Documents were scanned at a resolution of 300 dpi, processed through optical character recognition (OCR) software, and saved as PDF files. Items larger than 8” x 14”



Figure 3-1. The WPA Files. One of three drawers devoted to over 14,000 archival correspondences related to the WPA Music Copying Project. Photo by G. Galván.

were scanned into Adobe Photoshop, merged to create single complete files and saved as PDF files. The rationale for the particulars of scanning and formatting follows.

Created and controlled by Adobe Systems Inc., the Portable Document Format has become “the global standard for trusted distribution and viewing of information.”¹⁵ Adobe distributes its Reader® program on the worldwide web free of charge to “view, print, search, sign, verify, and collaborate on PDF documents, online as well as offline.”¹⁶ To create PDFs from a scanner, however, one needs commercially available software such as Adobe Acrobat Standard 7.0. Since University Microfilms and JSTOR, in general, and the University of Florida, in particular, manage distribution of documents and dissertations as PDF files, the Adobe format became a logical choice.

OCR software facilitates text recognition at resolutions of 300 dpi or greater. Higher resolutions may improve OCR slightly but they also create significantly larger files. Increasing resolution to 600 dpi, for example, doubles file sizes. Because a significant portion of the Cowell Files consists of carbon copies and handwritten documents, a substantial number of documents defied text recognition regardless of resolution. Without significant benefits from higher resolutions, a 300 dpi standard provided accurate reproduction of document details while maintaining easily manageable file sizes. Color scanning also greatly increases file sizes and was reserved for multi-colored documents. Grayscale scanning served practical preservation needs for simple typewritten or handwritten documents. With file standards established, physical scanning ensued. The process required each individual sheet be placed on the scanner, previewed in the scanning software, cropped and scanned. Documents comprising multiple pages were also

¹⁵ “About Reader,” Adobe Systems, Inc., (Accessed 21 January 2007) <http://www.adobe.com/products/reader/>.

¹⁶ Ibid.

scanned one sheet at a time and in their respective cases, saved as complete PDF files. Oversized documents (larger than 8 1/2" x 14") were scanned in segments and assembled in Adobe Photoshop. Resultant files were saved as PDFs.

Naming and Cataloging Files

Although the four stages of fundamental preservation generally take place concurrently, preliminary work mandated establishment of logical consistent naming conventions. A practical system should not only briefly clarify file contents but also establish a sensible practice for project expansion. With this caveat in mind, file names for correspondences reflect the year (all four digits), month, date, sender and recipient in that order. For example, a letter from Fleisher curator Franklin H. Price to Fritz Mahler dated 10 January 1941 carries the file name *1941_01_10_Price-Mahler.pdf*. Underscores have been used in lieu of spaces to ensure ease of use online and in both Macintosh and PC environments.¹⁷ Double dashes replace numbers when the specific date is unknown. For example, the Cowell Files contain an undated letter from Vladimir Ussachevsky, electronic composer and chairman of New Music Edition, to Harry Kownatsky, Acting Curator of the Fleisher Collection. Based on Kownatsky's apparent reply, dated May 21, 1953, Ussachevsky's letter dates from the same month and year.¹⁸ With a specific date lacking, the file bears the name *1953_05_--_Ussachevsky-Kownatsky.pdf*. In the case of correspondences, this naming convention inherently organizes the PDF files in chronological order and facilitates searches by date, author and/or recipient. For example, while a search field of "Cowell" will produce any document to or from the composer, a search field of "-Cowell" will reveal only documents addressed to Henry Cowell.

¹⁷ Spaces in file names are generally replaced by the combination, %20, when files are placed online.

¹⁸ Remarkably, letters in the Collection frequently arrived the day after they were written as evidenced by stamped receipt dates and dated replies.

Concert programs and newspaper articles permitted a similar titular scheme. A program for the May 25, 1933 concert of the St. Paul Chamber Orchestra conducted by John J. Becker carries the title, *1933_05_25_Program_Polyphonica_L458*. In this case, the title identifies the document as a program and presents the name of the featured Cowell composition along with its Lichtenwanger catalog number. Indeed, except for correspondence, wherever a particular work by Cowell is identified, the title appears in the file names. Where months and days are unimportant, file names have been simplified and contain no compensatory dashes. For instance, an article from the monthly *Stereo Review* is named *1974_12_Stereo_Review.pdf*, and the Associated Music Publisher works list for 1945 bears the name *1945_AMP_Brochure.pdf*. Once again, the naming convention ensures a chronological list of documents and eases searches for specific works or publications.

Each questionnaire file bears the name of the composition, the Lichtenwanger catalog number, parenthetical year of composition and the year the questionnaire was completed (i.e. *American Melting_Pot_L594_(1940)_1940.pdf*). Some title discrepancies exist, and in these cases, I compared the various Fleisher Collection catalogs and lists, the Lichtenwanger catalog entries, and relevant archival documents from the Cowell Files before settling on the most correct choice. For instance, *Little Concerto for Piano and Band* L620a appears as such in the Lichtenwanger catalog. The 1977 cumulative Fleisher catalog, however, documents the work as *Concerto Piccolo*. In his letters, Cowell used both titles. As the latter name might falsely suggest this work is a piccolo concerto, it exists in the virtual Cowell Files as *Little_Concerto_L620a.pdf*. The dates and Lichtenwanger numbers ensure accuracy for cross referencing works.

Observations and Considerations

An efficient physical filing system must address not only space and environmental issues but also maintain a consistent and logical methodology over decades, through personnel changes and in the face of funding caps. In retrospect, any system carries imperfections, however trivial. Filing practices in the Fleisher Collection have naturally changed through the years and presented considerable challenges. For example, where does one file a letter to the Associated Music Corporation which refers to Charles Ives's *Fourth Symphony* and its preparation with Henry Cowell for an intended performance under Leopold Stokowski versus Leonard Bernstein? The question becomes even more complex when famed conductors requested works from multiple active composers or continued a line of communication after having changed orchestras. Indeed, general archives devoted exclusively to Henry Cowell contained 336 items divided among four folders titled as follows: "1943-1969," "1970-1990," "1991-present" and "Questionnaires." The files marked with years contain items sorted, of course, by date. Primarily correspondence, the dated files also contain various press releases and newspaper articles, brochures from Associated Music Publishers and Broadcast Music, Inc., and programs for performances which featured compositions by Cowell. Forty questionnaires, dated between 1940 and 1976, provided specific information regarding dedications, premieres, instrumentation and compositional dates of compositions in the Collection. Curators employed questionnaires to update information on works listed in the Fleisher Collection catalogs and lists published between 1945 and 1977. An additional fifty-seven documents were grouped together in the section of the WPA Files devoted to Cowell. However, general archive folders dedicated to Charles Ives and Nicolas Slonimsky contained an additional twenty-one correspondences and five programs relevant to Cowell, and an additional forty-one documents laid scattered among seven folders in the titanic compilation of WPA Files. While the majority relate to acquisition of

Cowell's works under the WPA Music Copying Project, others were generated in his official capacity in the Office of War Information. Moreover, the WPA Files concerning Cowell date from June 1935 to March 1947. As a result, overlapping chronological contents created complicated discontinuities in the physical files – a problem eliminated in the virtual Cowell files.

Electronic files generated in this project have been organized on CD-ROM into five categories: Correspondences; News clippings and press releases; Programs and catalogs; Questionnaires; and Miscellaneous. PDFs created from the WPA Files have been included with general archival documents and divided among the relevant categories to create one virtual archive. Appendix A contains a complete list of the Cowell Files with annotations and presents them chronologically within each of their respective categories. The table contains file names in the left column with the “.pdf” tag omitted. The right column contains descriptions of and quotes from the specific documents. When a particular composition has been identified in the document, its full title appears in bold type complete with its corresponding Lichtenwanger catalog number. Ultimately, this document represents a searchable database of correspondence and other items in the Cowell Files.

With the Cowell Files collectively assembled as a virtual archive and named as indicated the compilation of materials appears in chronological order within four of the five categories.¹⁹ In their entirety, the Cowell Files consume 587 MB of memory and conveniently fit on one standard CD-ROM. Should further research uncover additional documents in the Fleisher Collection related to Cowell, individual items may be scanned and added to the digital archive with relative ease. For instance, during the course of my research, St. Paul Chamber Orchestra

¹⁹ A single undated item in the “Miscellaneous” folder stands as the sole exception to this rule.

Librarian James Kortz provided a scanned copy of a 1974 program in which conductor Dennis Russell Davies, in his second season with the SPCO, reproduced their complete May 25, 1933 program²⁰ of the modernist American Five – John J. Becker, Henry Cowell, Charles Ives, Wallingford Riegger and Carl Ruggles – in an “Ultra-Modern American Concert, at the biennial convention of the National Federation of Music Clubs.” The added file²¹ has subsequently been included rather simply into the virtual Cowell Files.

²⁰ *1933_05_25_Program_Polyphonica_L458.pdf*. The 1933 performance represented the one and only concert of the performance organization prior to its officially recognized formation under Leopold Sipe in 1959.

²¹ *1974_06_22_Program_Polyphonica_L458.pdf*

CHAPTER 4 DISCUSSIONS AND CONCLUSIONS

Fleisher and the Future

International trends in archival digitization provide a unique opportunity for the modern musicologist to form partnerships with archival collections and take leadership roles in preserving valuable primary source documents. Preservation represents one of the underlying responsibilities of archival repositories. Certainly, the Free Library of Philadelphia addresses this concept in its missions and goals:

The mission of the Free Library of Philadelphia Foundation is to develop resources in order to expand, enhance and support the services, collections, building programs and other activities of the Free Library of Philadelphia. Through its Board of Directors, the Foundation will seek those resources from individuals, corporations, foundations, and other organizations. Additionally, the Foundation will provide faithful stewardship of the resources and special collections which it owns, and of the funds which the foundation raises or which have been entrusted to it. The Foundation will also ensure efficient and appropriate expenditure of funds in keeping with the goals and mission of the Free Library, as well as the expressed wishes of donors. Finally, the Foundation will, from time to time, manage and administer those programs whose funding is raised through the Foundation, in concert with the Board of Trustees of The Free Library.¹

Digital preservation and assembly of the virtual Cowell Files in cooperation with the Fleisher Collection epitomizes this aspiration and provides a vantage point from which the necessity for further action becomes evident. These obligations include provisions for proper storage and research facilities within the Collection, full cooperation with the Fleisher Collection Curator to identify and aggressively pursue goals consistent with Edwin Fleisher's expressed wishes, and active pursuit of sufficient funds and adequate personnel to accomplish these aims.

The digital archives created in this study have been stored on CD-ROM and included with this dissertation, but opportunities for online availability must be explored as the Collection's

¹ "FLP – Our Role in the Community," The Free Library of Philadelphia (Accessed 8 February 2007) <http://www.library.phila.gov/about/role.htm>.

virtual archives grow. Access to PDF files through the Library website would necessitate an expandable infrastructure of hard drives with support personnel and might reasonably justify establishment of a subscription service similar to the JSTOR arrangement. Independent of this, the actual physical archives still need to be properly stored in acid-free supportive folders and protective archival quality boxes. Resultant shelving requirements create space issues which must be addressed prior to the forthcoming relocation of the Collection. Further, the study of scores and archival materials would be greatly enhanced by a dedicated research area with ample desk space (Figure 4-1). In fact, the Collection's role as a research facility demands such accommodations.

Edwin Fleisher's dedication to modern composers shone during the WPA era. Unfortunately, over the years visions of that dream have dimmed. "We still accept new music and we love that part of what we do," reports Curator Kile Smith, but "we have run out of shelf space." As a result, the Collection generally limits new acquisitions to works which have been performed or for which there is an impending premiere. In the case of upcoming performances, the Collection is often pivotal in creating and providing performance materials for these premieres. Once again, the Collection's move offers a chance to resurrect the Fleisher Collection's active participation in modern and groundbreaking orchestral music.

The question of funding remains inescapable and paramount to carrying out these goals. The singular role that the Fleisher Collection has played in America's orchestral coming of age and its position as one of the most significantly intriguing archives focused on the development of twentieth century music positions it as a prime candidate for grants from the National Endowment for the Humanities, Library of Congress, Rockefeller Foundation and other similar organizations. With the approach of the Symphony Club's centennial and the seventy-fifth

Anniversary of the Federal Music Copying Project in 2009, the need to support and promote the Fleisher Collection becomes particularly pressing, and an opportunity to coordinate conferences and exhibits at the Library centered on this unique Collection presents itself.

Regarding Henry

On 12 June 1935, under the auspices of Civil Works Administration-Local Works Division Project 1176, Free Library of Philadelphia head librarian Franklin Price wrote to Henry Cowell:

As one of the leading contemporary American Composers, The Free Library of Philadelphia is very anxious to have your works represented in its Collection of orchestral music.

I am sending to you . . . a copy of *The Edwin A. Fleisher Music Collection*,² from which you will see that the world's outstanding collection of orchestral music is now owned by this Library . . . while the Collection is exhaustive as regards the classics and much of the old world music, unfortunately it is lacking in many of the works of prominent American Composers, because, as you know, most of the American compositions are still in manuscript.

The Free Library has been able to interest the Government and the State authorities in the desirability of preserving the works of American Composers, and has secured the services of eighteen trained music copyists . . . who have been at work during the past seven or eight weeks copying manuscript scores and making parts of unpublished works by contemporary American Composers.³

The invitation represents a veritable form letter, as Price would write nearly identical requests to other American composers on a weekly basis over the next five years, but Price individualized his invitation by identifying five symphonic works for inclusion in the Collection:

- *Four Continuations for String Orchestra* L486 (1932)
- *Suite for Small Orchestra* L499 (1934)
- *Polyphonica, for Chamber Orchestra* L458 (1930)
- *Vestiges for Full Orchestra* L305a (1922)
- *Three Irish Dances for Small Orchestra*⁴

² *The Edwin A. Fleisher Music Collection*. Philadelphia: Privately printed, 1933. Fleisher produced 700 numbered volumes. Cowell received copy no. 683.

³ Franklin H. Price, Philadelphia, to Henry Cowell, San Francisco, 12 June 1935, Fleisher Collection Archives, (Cowell Files: 1935_06_12_Price-Cowell).

⁴ No listing for *Three Irish Dances for Small Orchestra* exists in the Lichtenwanger catalogue. Cowell's *Irish Suite for String Piano and Small Orchestra* L452 (1928), an orchestration of three of his early piano works, may have

On 26 June, Cowell responded to the Library's invitation favorably and offered assistance in the Library's search for "leading American composers" by providing his own catalogue of modern works by contemporary composers:

Thank you for your request that I send you certain of my manuscript works for copying. I shall do so, as I obtain the scores from conductors who now have them. Some of these scores are here, and I will send them at once. I thank you also, for sending me the catalog of works now in the Fleisher Collection. I was struck with the fact that the New Music Edition . . . is not included in the publishing houses whose works are in the collection. I therefore enclose a catalog, in which is to be found many well known American scores.⁵

The Library's copyists worked swiftly, for by mid-July the score and parts for *Reel* L463-1a had been copied into the Fleisher Collection and returned to Cowell. Over the next year, the Fleisher Collection added four more symphonic works by Cowell: *Suite for Small Orchestra* L499; *Four Continuations* L486; *Vestiges* L305a; and *Horn Pipe* L493. By the July of 1936, Library copyists had added complete scores and parts for 118 orchestral works from various composers under CWA-LWD Project No. 1176 and commenced work on WPA Music Copying Project 2361, which would produce an additional 184 works for the Collection by January 1937. Cowell's contributions, however, came to an abrupt, albeit temporary, halt on May 22, 1936 when the composer was arrested on sodomy charges in San Francisco.

Remarkably, Cowell's imprisonment at San Quentin – one of the worst and most violent prisons in the U.S. at the time – did little to hamper Cowell's compositional output. After an

seemed a likely candidate; however, in December 1935, Price asks for "*Hornpipe* and *Jig*, Numbers 2 and 3, of *Three Irish Dances for Small Orchestra* (No. 1, *Reel*, is already copied)." Although Cowell wrote an unpublished three-page piano manuscript in early 1937, entitled *Back Country Set* L530, which comprises three movements named "Reel," "Jig" and "Hornpipe," the works Price desires are most likely *Reel No 1* L463-1a (1932), *Horn Pipe* L493 (1933), and *Slow Jig* L415a (1933) – all for small orchestra. Although Cowell may have linked these three symphonic pieces on a program under the collective title *Three Irish Dances*, no program has come to light to confirm this assumption.

⁵ Henry Cowell to Franklin H. Price, (Cowell Files: 1935_06_26_Cowell-Price).

initial drop in productivity as Cowell worked in the prison jute mill, Cowell gained employment in directing musical activities at the prison and was soon producing over twenty works per year – his highest annual yield since 1924. Even with an impressive career average of sixteen works per year (see appendix B), Cowell would never again match his San Quentin numbers. At the height of his productivity, Cowell relied mainly upon his designated representative agent, Johanna Beyer, to get his works from the page to the stage. In May 1935, for instance, he would forward “Blarneying Lilt,” the first movement of his symphonic *Old American Country Set* L567, “Two Ritournelles for Piano,” the third movement of *Incidental Music to Jean Cocteau’s Les Mariés de la Tour Eiffel* L563 for piano and percussion, and “A Blarneying Bit,” the eventual second movement of *Two-Bits* L611 for flute and piano, to Beyer with the designation that, “The Ritournellas and Bit are specially for Mr. Richard [Franco] Goldman, as he has requested them. The Orchestra work was specially requested by [Lehman] Engel, of the Arrow Music Press.”⁶

Henry’s faith in Johanna was well-placed. As an agent, she sent several of Cowell’s works to the Fleisher Collection for copying. These included compositions completed in prison such as his *Symphony No. 2 – Anthropos* L541 and *Symphonic Opus 17* L547a. When the BBC sought to perform *Reel* L463-1a, it became apparent that the Fleisher Collection possessed the only complete set of performance materials. Under the Library’s loan conditions, composers were required to grant permission before works could be sent to performance organizations, and Beyer felt compelled to appeal to Arthur Cohn in case problems arose regarding timely receipt of Cowell’s permission from San Quentin:

Although I air-mailed H.C. immediately, the response is always delayed, as you know, by all sorts of rules . . . I wonder whether the Free Library [and] the Fleisher Collection could not possibly make an exception in this unique case and accept the permission, to send

⁶ Henry Cowell to Johanna Beyer, 3 May 1939, Fleisher Collection Archives (Cowell Files: 1939_05_03_Cowell-Beyer).

score and parts of H.C.'s *Reel*, from me, as agent for Henry Cowell. He gives me free hand in all actions about his works. I am including one of the formal letters he has to write to me whenever he sends manuscripts out . . . I know, that Henry Cowell is more interested in having his works performed, than in getting royalties for these performances, he has expressed that in his letters to me again and again. Of course, if both can be had, so much the better!⁷

Even as Beyer's appeal found favor with the Library, Cowell managed a letter from the confines of prison and granted permission for the June 16th performance on the BBC. Further, he politely explained his predicament and expressed his appreciation along with provisions for addressing further requests for his works:

Since, owing to my present situation, it is somewhat difficult for me to send my personal permission to you at times when an emergency loan is needed from the scores and parts of mine which you have on hand in the Library, I authorize Miss J. M. Beyer . . . or Mrs. Olive Cowell . . . to give permission for me, for you to make such loans.

Before closing, please permit me to say that I appreciate very much indeed the splendid work of the Library in having obtained so fine a collection of American manuscripts and particularly in its interest in my own scores, a large number of which were copied by the request of Mr. Arthur Cohn.⁸

On 11 September 1940, little more than two months after his early release from San Quentin Prison,⁹ Cowell dated and signed completed questionnaires on 14 of his compositions now possessed by the Collection and returned the forms to the Library (See Table 4-1). To call the questionnaires complete, however, exaggerates Cowell's contribution. Indeed, the front page of questionnaires for *Exultation for String Orchestra* L328a and *Four Continuations* L486 bear the penciled commentary, "No information obtained." While some omissions reflect convenience, for example Cowell provides biographical data regarding his birth on only one

⁷ Johanna Beyer to Arthur Cohn, 23 May 1939, Fleisher Collection Archives (Cowell Files: 1939_05_23_Beyer-Cohn. Beyer, a composer herself, had been invited to submit works to the Fleisher as of 21 October 1937.

⁸ Henry Cowell to Franklin H. Price, 24 March 1939, Fleisher Collection Archives (Cowell Files: 1939_05_24_Cowell-Price).

⁹ Cowell served nearly four years of a 15-year sentence before being paroled.

Table 4-1. Summary of information provided by Cowell on 11 September 1940.¹⁰

Composition and date	Date	Printed	Premiere
<i>American Melting Pot</i> L594 (1940)	1940	No	None
<i>Concerto for Piano and Orchestra</i> L440 (1927)	<i>1929</i>	1931 ¹¹	Dec. 1930 ¹²
<i>Exultation for String Orchestra</i> L328a (1930)	<i>1928</i>	Yes ¹³	“Don’t know”
<i>Four Continuations</i> L486 (1932)	1932	No	“Don’t know”
<i>Horn Pipe</i> L493 (1933)	1933	No	“Don’t know”
<i>Old American Country Set</i> L567 (1939)	1939	No	<i>March 1940</i> ¹⁴
<i>Polyphonica</i> L458 (1930)	1930	No	<i>1933</i> ¹⁵
<i>Reel No 1</i> L463-1a (1932)	1932	1933 ¹⁶	“Don’t know”
<i>Suite for Small Orchestra</i> L499 (1934)	--	No	“Don’t know”
<i>Symphonic Opus 17</i> L547a (1938)	1938	1939 ¹⁷	1 April 1940 ¹⁸
<i>Symphony No. 2 (Anthropos)</i> L541 (1938)	1938	No	March 1940 ¹⁹
<i>Two Appositions</i> L484a (1932)	1932	No	1 Feb. 1932 ²⁰
<i>Vestiges</i> L305a (1922)	c.1921	No	No
<i>Vox Humana</i> L576 (1939)	1939	No	No

questionnaire to avoid redundancy,²¹ others suggest a faulty memory. Three works – *American Melting Pot* L594, *Vestiges* L305a and *Vox Humana* L576 – had not yet been given a premiere performance, but Cowell scrawled “don’t know” for the premiere dates of five others. For the

¹⁰ Conflicting information is italicized.

¹¹ “Edition Senart, Paris (American agency, Elkan Vogal Co., Philadelphia)”

¹² Premiered in Havana, Cuba by the Havana Philharmonic Orchestra conducted by Pedro Sanjuan.

¹³ No date is given. “Edition Adler, Berlin.”

¹⁴ Premiered in Indianapolis, IN by the Indianapolis Symphony Orchestra conducted by Fabien Sevitzyky.

¹⁵ See text for clarification on conflicting information.

¹⁶ “New Music Edition, American Music Center, 17 E. 42 St. N.Y. City”

¹⁷ “Arrow Press 17, E. 42nd St. New York, N.Y.”

¹⁸ Premiered in Chicago, IL by the Illinois Symphony Orchestra conducted by Izler Solomon.

¹⁹ “Fourth movement only (Liberation)” premiered in New York City by Radio W.O.R. Symphonietta conducted by Alfred Wallenstein and broadcasted “over station WOR and the Mutual Broadcasting System.” Cowell himself would conduct the first performance of *Symphony No. 2 - Anthropos* L541 in its entirety at the Brooklyn Museum with the New York Civic WPA Orchestra on 9 March 1941.

²⁰ Premiered in Paris, France by L’Orchestre Symphonique de Paris conducted by Nicolas Slonimsky. HC indicates, “This work was written for performance with the concert dance, for Doris Humphrey and her group.

²¹ For biographical clarity, Cowell indicates his desire to leave out his middle name, Dixon, by crossing it out on two forms (*American Melting Pot* L594 and *Exultation for Strings* L328a) and circling it and specifying “out” on two others (*Concerto for Piano and Orchestra* L440 and *Old American Country Set* L567).

remaining six compositional premieres, Cowell provides specific dates in only two cases. For three he specifies only the month and year, and for one he indicates only the year – “1933, no other date available.”

Cowell’s uncertainty forced Price to seek clarity and clear up ambiguities regarding premieres with conductors. Copies of only a few of these letters exist in the Cowell Files, but a cluster of four letters written in January 1940 provide a glimpse into the challenges. These documents comprise inquiries to Fritz Mahler on the premiere of *Reel No. 1* L463-1a, (“Our records indicate that you conducted this first performance at a Radio broadcast in Denmark in 1933”)²², Fabien Sevitzyk on the premiere of *Old American Country Set* L567 (“which, according to our records, was performed for the first time in March 1940 . . . by the Indianapolis Orchestra, conducted by yourself, over the Columbia Broadcast System”)²³, Christos Vrionides on the premiere of *Suite for Small Orchestra* L499 (“Our records have it that this work was first performed in New York City in 1934 by your Sinfonietta with yourself conducting”)²⁴, and Horace Johnson on the premiere of *Four Continuations for String Orchestra* L486 (“According to our records, it was performed for the first time in Brooklyn by the Knickerbocker Orchestra in 1933. The conductor was J. Edward Powers”).²⁵ Further exchanges over the next few years provided the essential details for the 1945 supplement to the original Fleisher catalogue.

Ultimately, the supplementary catalogue captured Cowell’s contribution to the Collection over

²² Franklin H. Price to Fritz Mahler, 10 January 1941, Fleisher Collection Archives (Cowell Files: 1941_01_10_Price-Mahler).

²³ Franklin H. Price to Fabien Sevitzyk, 10 January 1941, Fleisher Collection Archives (Cowell Files: 1941_01_10_Price-Sevitzyk).

²⁴ Franklin H. Price to Christos Vrionides, 10 January 1941, Fleisher Collection Archives (Cowell Files: 1941_01_10_Price-Vrionides).

²⁵ Franklin H. Price to Horace Johnson, 14 January 1941, Fleisher Collection Archives (Cowell Files: 1941_01_14_Price-Johnson).

the preceding decade and under the WPA Music Copying Project. The Collection now housed scores and complete sets of parts for twenty-four symphonic works by Cowell. An additional seven works lacked parts, but had been preserved for posterity in the Library (See Table 4-2).

Table 4-2. Cowell's compositions listed in the 1945 supplementary Fleisher catalogue.

Complete performance materials

Cat. No.	Composition	
3466	<i>American Melting Pot</i> L594 (1940)	
4071	<i>American Pipers</i> L645 (1943)	
4076	<i>Ancient Desert Drone</i> L597 (1940)	
758p	<i>Concerto for Piano and Orchestra</i> L440 (1928)	
1707s	<i>Exultation for String Orchestra</i> L328a (1930)	
1708s	<i>Four Continuations</i> L486 (1932)	
787p	<i>Four Irish Tales</i> L605 (1940)	a.k.a. <i>Tales of Our Countryside</i>
2692	<i>Horn Pipe</i> L493 (1933)	
3169	<i>Old American Country Set</i> L567 (1939)	
1008m	<i>Ostinato Pianissimo</i> L505 (1934)	
3746	<i>Pastoral and Fiddler's Delight</i> L587 (1940)	
1707s	<i>Polyphonica</i> L458 (1930)	
1001m	<i>Pulse</i> L565 (1939)	
2594	<i>Reel No. 1</i> L463-1a (1932)	
1003m	<i>Return</i> L566 (1939)	
3948	<i>Some Music</i> L221a (1934)	
2595	<i>Suite for Small Orchestra</i> L499 (1934)	
3168	<i>Symphonic Opus 17</i> L547a (1938)	
3161	<i>Symphony No. 2 – Anthropos</i> L541 (1938)	Listed as <i>Anthropos</i>
4075	<i>Symphony No. 3 – Gaelic</i> L646 (1942)	Listed as <i>Gaelic</i>
3903	<i>Synchrony</i> L464 (1931)	
1876s	<i>Two Appositions</i> L484a (1932)	
2601	<i>Vestiges</i> L305a (1922)	
3502	<i>Vox Humana</i> L576 (1939)	

Works lacking sets of parts

Cat. No.	Composition	
U144	<i>Atlantis</i> L423 (1926)	
U145-147	<i>Irish Suite for String Piano and Small Orchestra</i> L452 (1928)	
U148	<i>Jig in Four</i> L527 (1936)	
U149-152	<i>Rhythmicana for Rhythmicon and Orchestra</i> L481 (1931)	
U153	<i>Slow Jig</i> L415a (1933)	
U154	<i>Suite for Piano and String Orchestra</i> L620 (1941)	
U155-157	<i>Symphony No. 1</i> L245 (1921-22)	Listed as <i>Symphony in B Minor</i>

Cowell's connection to the Collection was not limited to self-promotion. He provided the Library a valuable source for further acquisitions through his New Music Editions, and as a representative for New Music granted permissions for the performance of works in the Collection such as William Russell's *Percussion Studies in Cuban Rhythms* and Oscar Lorenzo Fernandez's *Batuque*. As Manager for the Music Distribution Project of the New School for Social Research, he would provide contact information for other composers such as Henry Brant, Harold G. Davidson, Ray Green and William Russell for the Library. In 1942, as the head of the Office of War Information's (OWI) Editorial Project for Latin American Music, and "at the request of Mr. [Charles] Seeger of the Pan American Union,"²⁶ Cowell sought to examine the Central and South American scores collected by Slonimsky for performances and short wave broadcasts. In his various roles, Cowell coordinated copying of Camargo Guarnieri's prize-winning *Violin Concerto* and acquisition of works such as Juan Carlos Paz's *Overture for Twelve Solo Instruments*. In addition, he personally arranged Charles Ives' *Calcium Light Night* for chamber orchestra. Ultimately, he would manifest as "Ives' alter ego"²⁷ to guide Collection Curator Theodore A. Seder's through the knotty preparation of the final movement of Ives' *Fourth Symphony* for its world premiere under the baton of Leopold Stowkowski. Seder reported to Ralph Backlund of the Contemporary Music Society that "Mr. Cowell's knowledge and close acquaintanceship with Mr. Ives has certainly proved of great value to us."²⁸ Indeed, Seder expressed to Cowell himself that "Many of the solutions you made could have been only from

²⁶ Henry Cowell to Arthur Cohn, 10 April 1942, Fleisher Collection Archives (Cowell Files: 1942_04_10_Cowell-Cohn).

²⁷ Kurt Stone to Theodore A. Seder, 3 December 1959, Cowell Files, 1959_12_03_Stone-Seder.pdf. Twenty letters from the Charles Ives folder and focused on the *Fourth Symphony* specifically mention Cowell by name and his role as editorial consultant for the problematic fourth movement. The aforementioned document simply mentions "Ives' alter ego," but its reference to Cowell becomes apparent in context.

²⁸ Theodore A. Seder to Ralph Backlund, 6 February 1959, Fleisher Collection Archives (Cowell Files: 1959_02_06_Seder-Backlund).

you, out of your wealth of experience and close friendship with Mr. Ives . . . Thank you so much for your valuable help.” Clearly, Henry Cowell recognized the unique opportunities the Fleisher Collection offered composers throughout the Americas.

Cowell continued to submit his symphonic works to the Collection over the last two decades of his life. Between 1945 and 1955 he would only add three works to the Collection, *Celtic Set* L543, *Ensemble for String Quartet* L380 and *Shipshape Overture* L617 – each from a different period of his work – but in the final decade of his life, Cowell would contribute an additional seventeen orchestral works, including nine symphonies (See table 4-3). He also continued to draw from the Fleisher fount to advocate music from his contemporaries. In early 1949, for instance, he requested such works as *When the Willow Nods* and *Soundpiece No. 1* by John J. Becker to be examined for inclusion in the Festival of American Music at Columbia University.²⁹ As late as 1960, Helen Thompson from the American Symphony Orchestra League would request that the scores for *Unto the Hills* and *Three Miniatures* by Antonio Modarelli be sent to Cowell for inspection. Exchanges of materials and information continued through March 1965 when Cowell would write his final letter to the Collection.

Within a week of Henry’s last letter to the Library, his wife Sidney Robertson Cowell, herself an accomplished ethnomusicologist and Henry’s co-author for the pioneering text *Charles Ives and His Music*, took up Cowell’s cause and began communicating with the Fleisher Collection on her husband’s behalf. Her first letter to Collection Curator Ted Seder announced she was “engaged in straightening out, or trying to, a batch of suites of various kinds composed

²⁹ Henry Cowell to the Fleisher Collection, 24 January 1949, Fleisher Collection Archives (Cowell Files: 1949_01_24_Cowell-FC).

Table 4-3. Cowell's compositions added to the Fleisher Collection between 1945 and 1966.

Cat. No.	Composition	
4864	<i>Celtic Set</i> L543 (1938)	Added before 1955
264m	<i>Duo Concertante</i> L894 (1961)	
1936s	<i>Ensemble for String Quintet</i> L380 (1924)	Added before 1955
4271	<i>Fanfare for the Forces of Our Latin American Allies</i> L634 (1942)	
2206s	<i>Hymn and Fuguing Tune No. 5</i> L673a (1946)	
2281s	<i>Hymn, Chorale and Fuguing Tune No. 8</i> L713 (1947)	
299m	<i>Hymn and Fuguing Tune No. 10</i> L813 (1955)	
758p	<i>Little Concerto</i> L620a (1943)	a.k.a. <i>Concert Piccolo</i>
5877	<i>Ongaku</i> L846 (1957)	
6477	<i>Rondo for Orchestra</i> L774 (1952)	
4865	<i>Shipshape Overture</i> L617 (1941)	Added before 1955
6396	<i>Symphony No. 4 – Short Symphony</i> L697 (1946)	
6410	<i>Symphony No. 5</i> L722 (1948)	
6323	<i>Symphony No. 7</i> L776 (1952)	
6411	<i>Symphony No. 9</i> L787 (1953)	
6324	<i>Symphony No. 10</i> L788 (1953)	
5356	<i>Symphony No. 11 – Seven Rituals of Music</i> L790 (1953)	
6654	<i>Symphony No. 12</i> L830 (1955-56)	
6655	<i>Symphony No. 14</i> L874 (1959-60)	
6657	<i>Symphony No. 15 – Thesis</i> L887 (1960)	

by Mr. Cowell.”³⁰ Even as “Mr. Cowell’s difficult convalescence takes all my time and strength,”³¹ Sidney worked diligently to preserve her husband’s compositional legacy and attain some sort of grasp on his sizeable body of work. Shortly before Henry’s death in December 1965, Seder sought copies of and clarity regarding several scores not yet in the Fleisher Collection; however, Sidney’s housecleaning efforts defeated Seder’s attempt to acquire *Big Sing* L679, *Persian Set* L838, *Symphony No. 6* L770, *Symphony No. 8* L778 and *Improvisation on a Persian Mode* L652. While Sidney supplied valuable performance details, she apologized, “I am afraid I cannot be much help to you. Thin sheets of all Mr. Cowell’s scores go to the Library of Congress, and most of the scores you request are there . . . As I aim to keep nothing of the sort

³⁰ Sidney Robertson Cowell to Theodore A. Seder, 19 March 1965, Fleisher Collection Archives (Cowell Files: 1965_03_19_SRCowell).

³¹ Sidney Robertson Cowell to Theodore A. Seder, 1 October 1965, Fleisher Collection Archives (Cowell Files: 1965_10_01_SRCowell-Seder).

here.”³² As a living archive, however, the Fleisher Collection held distinct advantages over repositories such as the Library of Congress and NYPL, and Sidney agreed to send compositions to the Fleisher Collection for copying prior to submission to the Library of Congress. She would come to appreciate the role the Collection could play in promoting Henry’s works and declare, “It is extremely valuable for a composer to have these unpublished works so easily and completely available.”³³

Sidney remained strongly devoted to her husband’s works over the last thirty years of her life and worked tirelessly with the Fleisher Collection to preserve and promote his orchestral music. In 1975, she encouraged the Collection to focus on “a few orchestra and chamber works by Mr. Cowell that are unpublished but which have scores but no parts – scores either in the [New York Public Library or Library of Congress]. If you could borrow those for copying,” she surmised, “you would, I think, increase the number of pieces in good order and available for performance or study.”³⁴ That same year, recognizing the Fleisher Collection’s enduring benefits, she granted a blanket permission for the performance and study of Cowell’s extensive oeuvre in the Library:

This will authorize the Curator of the Fleisher Collection at the Philadelphia Free Library to allow performance or study of any compositions by Henry Cowell in their hands, at his discretion, without fee. This permission does not, however, cover works in copyists’ manuscript which have subsequently been published . . . [and] This permission applies only in my lifetime. Under my will all rights in Henry Cowell’s music are devised to the National Institute of Arts and Letters.

³² Sidney Robertson Cowell to Theodore A. Seder, 14 October 1965, Fleisher Collection Archives (Cowell Files: 1965_10_14_SRCowell-Seder).

³³ Sidney Robertson Cowell to Theodore A. Seder, 12 August 1969, Fleisher Collection Archives (Cowell Files: 1969_08_12_SRCowell-Seder).

³⁴ Sidney Robertson Cowell to Sam Dennison, 12 May 1975, Fleisher Collection Archives (Cowell Files: 1975_05_12_SRCowell-Dennison).

Conclusions

Cowell remains one of the most prolific composers in American history. With nearly 1000 compositions to his credit, any assessment of his works presents considerable challenges. First, one should reasonably expect uneven quality. Unlike his friend, Carl Ruggles, who weeded out the weaklings to hone a handful of works, Cowell appears to have saved everything. Cowell often recycled material in completely new compositions. For example, the first movement of the 1935 *String Quartet No. 3 – Mosaic* L518, originally intended as the first of *Four Short Ostinati* which never materialized, would reappear as the opening movement of *Symphony No. 15 – Thesis* L887 in 1960. Second, his compositional career spans nearly six decades and incorporates several styles. Together, these factors weave a complicated web of interconnectedness in his mass of manuscripts. Finally, as publishing companies have gone out of business and recordings have gone out of print, certain works have disappeared from a repertory they once ruled. Thus, formidable challenges hamper identification and assessment of his core works. The Fleisher Collection provides the perfect launch pad for exploration and discovery of Cowell's representational works.

While his compositional reputation rests largely upon his early and comparatively brief career as a maverick pianist/composer – indeed, even Cohn had referred to Cowell as a member of the “ultra-modern school” of composers³⁵ – Cowell's self-perception as a master of larger forms becomes crystal clear with the publication of *American Composers on American Music* in 1933. The biographical entry for Cowell, who incidentally edited the text, lists twelve representative compositions (see Table 4-4). Nine works on that list count among his first contributions to the Fleisher Collection. In the final tally, the two orchestral works not initially

³⁵ Arthur Cohn, “Report of Music Copying Project, Philadelphia, PA.: Work Project # 14564,” Fleisher Collection WPA Files, 30 March 1938.

sent to the Library, *Sinfonietta* L443 and *Ensemble for String Quintet* L380, would also find a place on the Collection’s shelves. Although brief, the list provides a rational starting point for defining Cowell’s early symphonic style, a fact further confirmed by the presence of *Symphonic Opus 17* L547a. Despite having obviously penned well over 500 works, Cowell explained, “I decided to make a special set of numbers for my orchestral works.”³⁶ The imposed opus number, only one of two ever assigned, confirms Cowell valued a limited list of orchestral works over others. Programs contained in the assembled electronic Cowell Files expose his early efforts to establish an international reputation as a symphonic composer with performances of *Polyphonica* L458, *Synchrony* L464 and *Two Appositions* L484 at Pan American Association of Composers concerts under the baton of his fellow modern music advocate and close friend Nicolas Slonimsky. Each of these works counts among those in Cowell’s list of works in *American Composers on American Music*.

Table 4-4. Cowell’s representational compositions in American Composers on American Music

Composition	Publisher
<i>Concerto for Piano and Orchestra</i> L440 (1928)	Edition Maurice Senart
<i>Ensemble for String Quintet</i> L380 (1924)	Associated Music Publishers
<i>Exultation for String Orchestra</i> L328a (1930)	Edition Adler
<i>Four Continuations</i> L486 (1932)	Edition Adler
<i>Irish Suite for String Piano and Small Orchestra</i> L452 (1928)	manuscript
<i>Polyphonica</i> L458 (1930)	manuscript
<i>Rhythmicana for Rhythmicon and Orchestra</i> L481 (1931)	manuscript
<i>Sinfonietta</i> L443 (1928)	Editions Adler
<i>Some Music</i> L221a (1922)	manuscript
<i>Synchrony</i> L464 (1931)	Edition Adler
<i>Tiger</i> L463-2 (1929) for solo piano	Russia State Edition
<i>Two Appositions</i> L484 (1932)	manuscript

Only one composition on the 1933 list of representational works is for solo piano. Remarkably, it is not his renowned *Banshee* L405 or even *Aeolian Harp* L370 – today among his most frequently recorded and better known works – but a tone-cluster solo, *Tiger* L463-2,

³⁶ Quoted in Lichtenwanger, 160.

published by Russian State Edition in 1929. This should not suggest Cowell completely abandoned his maverick piano works. Indeed, he preserved several bombastic piano techniques in his *Concerto for Piano and Orchestra* L440 and even orchestrated *Banshee* L405, *Leprechaun* L448a and *Fairy Bells* 447a to create his three-movement *Irish Suite for String Piano and Chamber Orchestra* L452. Both orchestral works, included in the 1933 list, effectively capture Cowell's characteristic piano clubbing and count among the first Fleisher Collection acquisitions under the Federal Music Copying Project.

Two other traits become evident in works from the list. *Synchrony* L464 and *Polyphonica* L458, for example, bear sonic similarities to passages in contemporaneous dissonant works such as Schoenberg's *Five Pieces for Orchestra* and foreshadow compositions such as George Antheil's 1948 *Serenade* and Elliott Carter's 1953 *Variations for Orchestra*. More important is the uncanny foreshadowing in Cowell's *Rhythmicana for Rhythmicon and Orchestra* L481 from 1931. Cowell's extensive experimentation with complicated cross-rhythms led to the composer's collaboration with the pioneering Russian scientist Leon Theremin to invent the rhythmicon, an instrument capable of playing from one to 16 notes from an overtone series in rhythmic proportion to their fundamental.³⁷ For example, if the fundamental C² sounded once every second with depression of the first key on the rhythmicon, the fifth partial, E⁴, would sound five times per second with depression of the fifth key on the rhythmicon.³⁸ Simultaneously, one could push the twelfth key to sound G⁴ twelve times per second and create an otherwise difficult to perform 1:5:12 polyrhythm accurately and persistently. In Cowell's composition, the polyrhythms evolve gradually and change slowly over a steady beat with little dynamic variation

³⁷ San Francisco Symphony cosponsors an online applet at <http://musicmavericks.publicradio.org/rhythmicon/>

³⁸ Specific pitches have been identified consistent with the International Acoustic Society's system.

and within the confines of a single overtone series. Cowell effectively anticipated minimalism 30 years before its appearance in the works of composers such as Philip Glass.

Unfortunately, two of Cowell's most important early orchestral works, *Irish Suite for String Piano and Chamber Orchestra* L452 and *Rhythmicana for Rhythmicon and Orchestra* L481, have remained mostly silent over the decades, and the Cowell Files reveal the tale of their unwarranted neglect. Termination of the WPA Copying Project and federal reallocations of money to the war effort left the *Irish Suite for String Piano and Chamber Orchestra* L452 without parts on a Fleisher Collection shelf in the early 1940s.³⁹ Short-sighted personnel and funding cuts imposed by Library administrators kept the work without parts and effectively mute for years as the Fleisher Collection staff was forced to face increasing circulation demands with diminishing resources. The challenges ultimately thwarted attempts by John Cage, David Tudor, and Sorrel Hays to return this work to concert halls starting in the 1950s. Complications persisted well into the 1990s as the score lacked a set of instructions for the string piano notations. Shortly after Sidney Robertson Cowell's death in 1995, Philadelphia Music Librarian Sidney Grolnic would declare, "It appears that the directions are irretrievably lost."⁴⁰

The lack of the featured instrument itself would prevent a premiere of *Rhythmicana for Rhythmicon and Orchestra* L481 during Cowell's lifetime. The rhythmicon proved an unreliably delicate instrument which overheated, and Theremin had manufactured only two – one for Cowell and one for Slonimsky. In 1959, Cowell acknowledged a performance was unlikely,

³⁹ Franklin H. Price to Henry Cowell, 31 March 1944, Fleisher Collection Archives (Cowell Files: 1944_03_31_Price-Cowell). Price states, "due to prevailing war conditions, it has been impossible to extract the orchestral parts. We hope that sometime in the near future it might be possible to do so, and at that time add the complete [*Irish Suite*] officially to our Fleisher Collection."

⁴⁰ Sidney Grolnic to Chris Burn, 8 March 1995, Fleisher Collection Archives (Cowell Files: 1995_03_08_Grolnic-Burn). In 2005, the New York performance ensemble Continuum, directed by Joel Sachs and Cheryl Seltzer, released a recording of *Irish Suite* on *Henry Cowell: Instrumental, Chamber and Vocal Music* (Naxos 8.559192).

since the work “requires a rhythmicon and none is presently in order.”⁴¹ In 1970, Stanford Professor Leland Smith, with Sidney Cowell’s blessings, realized the rhythmicon part on tape with the use of an early computer.⁴² With a score and set of parts from the Fleisher Collection, Sandor Salgo conducted the premiere with the Stanford Symphony Orchestra on March 12, 1971.⁴³

During Cowell’s imprisonment, the composer’s works took a turn for the tonal and set the course for the remainder of his career. His continued use of folk elements and gift for brevity produced attainable and appealing works such as *Old American Country Set* L567 and *Ancient Desert Drone* L597 from behind prison bars. Upon release from San Quentin, Cowell could once again delve into the world of influences for use in his works. During his employment as editor of Latin American Music with the OWI, for instance, Cowell absorbed the tools necessary to answer Eugene Goossens’s call for fanfares with *Fanfare for the Forces of Our Latin American Allies* L634. Signs of Cowell’s success as a culturally chameleon-like composer appear in the Fleisher Collection holdings in works such as *Symphony No. 3 – Gaelic* L636, *Ongaku* L846, *Teheran Movement* L839, and *Hymn and Fuguing Tune No. 10* L813. Broadcast Music Press releases from the late 1950s focus on Cowell’s dedication to the whole stylist world of music.

⁴¹ Henry Cowell to Theodore A. Seder, 19 November 1959, Fleisher Collection Archives (Cowell Files: 195_11_19_Cowell-Seder). Currently, the Smithsonian Institute owns one rhythmicon which does not work. The fate of the other remains unknown. Some rumors report it was inadvertently discarded at Stanford while others claim music producer Joe Meek discovered it in a New York pawn shop and whisked it away to a London recording studio.

⁴² Leland Smith used a Digital Equipment Corporation (DEC) Programmed Data Processor model 10 (PDP-10). About the size of an over-under washer and dryer, the PDP-10 had less memory than a standard 3.5” floppy and cost over \$10,000. G. Schirmer maintains cassette recordings of the rhythmicon part for potential performances.

⁴³ A recording of this performance is housed at the New York Public Library Rodgers and Hammerstein Archives of Recorded Sound. While Maestro Salgo has granted permission for the author to obtain a recording and fund transfer of this work from tape to compact disc, repeated requests to Leland Smith have gone unanswered. The second, and only other, performance of this work came on August 8, 1974 at Tanglewood, where Gunther Schuller conducted the Berkshire Music Center Orchestra.

Exoticism manifests itself through the use of traditional instruments such as Persian drums and tar (or gui), tablas, jalatarang, gongs and bowls versus quotations of actual folk tunes. As his wife would explain, Henry endeavored to compose, for example, “in Iran what an American would compose, not . . . to imitate what an Iranian would compose.”⁴⁴

The Fleisher Collection, in general, and the Cowell Files, in particular, provide an unparalleled look at this key composer’s efforts to establish his symphonic identity and promote American music. The Collection archives provide valuable clues for further research into his unexplored roles in the OWI and as sage counselor for Ted Seder’s preparation of Ives’s *Fourth Symphony* for the stage. Digital preservation of these unique documents in a virtual collection universalizes access to these valuable perspectives and safeguards those visions for the musicological community in a new and revolutionary way.

⁴⁴ Lichtenwanger, p. 273.



Figure 4-1. Fleisher Collection study desk. Photograph by G. Galván.

APPENDIX A
THE HENRY COWELL FILES IN THE FLEISHER COLLECTION

Table A-1. Correspondence

FILE NAME	DESCRIPTION
1935_06_12_Price-Cowell	<p>Franklin H. Price invites Cowell to submit orchestral works to the Fleisher Collection as part of the CWA-LWD Music Copying Project.</p> <p>“Dear Sir:</p> <p>“As one of the leading contemporary American Composers, The Free Library of Philadelphia is very anxious to have your works represented in its Collection of orchestral music.</p> <p>“I am sending to you, under separate cover, a copy of <i>The Edwin A. Fleisher Music Collection</i>, from which you will see that the world’s outstanding collection of orchestral music is now owned by this Library. Inspection of the volume will indicate that while the Collection is exhaustive as regards the classic and much of the old world music, unfortunately it is lacking in many of the works of prominent American Composers, because, as you know, most of the American compositions are still in manuscript and copies are not available except on a rental basis.</p> <p>“The Free Library has been able to interest the Government and the State authorities in the desirability of preserving the works of American Composers, and has secured the services of eighteen trained music copyists, as well as a suitable supervisory force, who have been at work during the past seven or eight weeks copying manuscript scores and making parts of unpublished works by contemporary American Composers.</p> <p>“In view of the above, I am writing to ask if you would be willing to lend to this Library the scores of your works which are noted at the end of this letter, with the understanding that the Library will pay the express transportation charges both ways, and cover this music by insurance, in whatever amount you desire, for the time that it is in our custody. The Edwin A. Fleisher Music Collection is unique in that it contains for every work not only the score but a complete set of parts sufficient in number for the largest symphony orchestra to be able to perform it. The music copyists will start to work on copying your scores immediately upon their receipt. The scores will then be returned to you and the parts will be made from the Library’s copies.</p> <p>“You will note that the Fleisher Collection contains a large per-centage of works which under ordinary circumstances can be secured only by rental. When Mr. Fleisher gave his Collection to the Free Library of Philadelphia he imposed the condition that none of the music was to be lent to any orchestra or organization giving performances for a paid</p>

admission. It is for this reason that Mr. Fleisher has been able to secure from the publishers the compositions which they ordinarily only permit to be used on a rental basis. Mr. Fleisher's restriction insures you from loss of income should you permit the copying of your works for this Collection.

"Naturally the Library's first interest is to secure the best works of contemporary American Composers with an established reputation. As one of this group, the Library would appreciate it if you would cooperate by sending your scores; and in granting the request three results will be accomplished, as follows:

Your work will be available for reference and study by any musician or music lover who visits this Library, including many of the world's leading conductors who use the Collection from time to time.

If your work is on file this Collection it will insure its permanent preservation, and in case of any accident to your original score, the Library's copy will be available here in case you desire to consult it, have it copied or photostated.

Your music will become a part of the largest and most representative Collection of orchestral music in the world, and will be properly catalogued and entered in the supplementary list which Mr. Fleisher will publish at a later date. It will also be catalogued in its proper place should Mr. Fleisher decide to reprint *The Edwin A. Fleisher Music Collection*.

"When sending the scores, will you be kind enough to supply the following information for each work:

Date when the work was composed

Date and place of first performance

Name of the orchestra and conductor at first performance

Playing time in minutes"

Date and place of your birth

"In view of the magnitude of this Project, and the necessary planning which is involved, I would greatly appreciate your cooperation by sending these works at your earliest convenience in order that the actual copying may be carried on during the summer months.

"Yours very sincerely, F. H. Price, Librarian"

Four of the works mentioned:

Four Continuations L486 (1932)

	<p><i>Vestiges L305a (1922)</i> <i>Polyphonica L458 (1930)</i> <i>Suite for Small Orchestra L499 (1934)</i> Price also includes a mysterious <i>Three Irish Dances for Small Orchestra</i>. No listing for this title exists in the Lichtenwanger catalogue. The closest title appears to be <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>, however Price invokes the name again in <i>1935_12_02_Price-Cowell</i> and identifies the movements as 1. Reel, 2. Hornpipe and 3. Jig. Given the dates, these are most likely <i>Reel No. 1 L463-1a (1932)</i>, <i>Horn Pipe L493 (1933)</i>, and <i>Slow Jig L415a (1933)</i>.</p>
1935_06_26_Cowell-Price	<p>Cowell responds to the invitation: “Thank you for your request that I send you certain of my manuscript works for copying. I shall do so, as I obtain the scores from conductors who now have them. Some of these scores are here, and I will send them at once. I thank you also, for sending me the catalog of works now in the Fleisher collection. I was struck with the fact that the New Music Edition ... is not included in the publishing houses whose works [a]re in the collection. I therefore enclose a catalog, in which is to be found many well known American scores.”</p>
1935_07_11_Price-Cowell	<p>The Library returns <i>Reel No. 1 L463-1a (1932)</i></p>
1935_07_15_Vrionides-Price	<p>Handwritten letter from Christos Vrionides on letterhead for the Byzantine Vocal Ensemble: “Henry Cowell has written me to send you the [<i>Suite for Small Orchestra L499 (1934)</i>] which he wrote for me ... Mr. Cowell tells me you will return my copy when you are through with it.”</p>
1935_07_17_Price-Vrionides	<p>Price acknowledges receipt of <i>Suite for Small Orchestra L499 (1934)</i>.</p>
1935_11_08_Price-Vrionides	<p>The <i>Suite for Small Orchestra L499 (1934)</i> has been “completely copied” and the score is returned to Christos Vrionides.</p>
1935_11_19_Price-Cowell	<p>Price returns <i>Four Continuations L486 (1932)</i> to Cowell at the New School of Social Research, 66 W. 12th St., NY per the composer’s request.</p>
1935_12_02_Price-Cowell	<p>Price returns <i>Vestiges L305a (1922)</i> to Cowell at the New School and requests works “We are very anxious to copy”: <i>Polyphonica L458 (1930)</i> <i>Six Casual Developments L491 (1933)</i> <i>Concerto for Piano and Orchestra L440 (1927)</i> Price also requests “Hornpipe and Jig, Numbers 2 and 3, of Three Irish Dances for Small</p>

	Orchestra (No. 1, Reel, is already copied.)” As <i>Reel No. 1 L463-1a (1932)</i> has already been copied by the Library, <i>Horn Pipe L493 (1933)</i> , and <i>Slow Jig L415a (1933)</i> are likely the two specified works.
1935_12_07_Cowell-Price	Cowell acknowledges receipt of <i>Vestiges L305a (1922)</i> and sends <i>Horn Pipe L493 (1933)</i> with the qualification that, “All the other scores you mention are tied up, and I can send them later.” Cowell also requests a photostat of the Library’s finished product of <i>Horn Pipe L493 (1933)</i> .
1935_12_11_Price-Cowell	The Library acknowledges the safe receipt of <i>Horn Pipe L493 (1933)</i> .
1936_02_24_Price-Cowell	Negative Photostats of <i>Horn Pipe L493 (1933)</i> made. Should the Library return the score to NY or Menlo Park?
1936_03_03_Cowell-Price	On a postcard, Cowell indicates <i>Horn Pipe L493 (1933)</i> should be returned to his California address.
1936_03_14_Price-Cowell	The Library will return the original manuscript of <i>Horn Pipe L493 (1933)</i> along with photostat copies for Cowell.
1936_03_16_Price-Cowell	Price indicates <i>Horn Pipe L493 (1933)</i> has been sent under separate cover today.
1937_09_23_Price-Cowell	Cowell still owes \$11 for the photostatic copy of <i>Horn Pipe L493 (1933)</i> .
1937_10_06_Erskine-Cowell	The Library acknowledges receipt of \$11 for the <i>Horn Pipe L493 (1933)</i> copy.
1939_05_03_Cowell-Beyer	From San Quentin Prison, Cowell writes to Johanna Beyer and sends “Blarneying Lilt,” the first movement of <i>Old American Country Set L567 (1939)</i> , “Two Ritournelles for Piano,” the third movement of <i>Incidental Music to Jean Cocteau’s Les Mariés de la Tour Eiffel L563 (1939)</i> for Piano and Percussion, and “A Blarneying Bit,” the eventual second movement of <i>Two-Bits L611 (1941)</i> for flute and piano. “The Ritournelles and Bit are specially for Mr. Richard [Franco] Goldman, as he has requested them; so would you please send him the manuscript[s] ... for his consideration? The Orchestra work was specially requested by Engel, of the Arrow Music Press.
1939_05_05_Price-Beyer	The Library acknowledges receipt of Beyer’s <i>Symphonic Opus No. 3</i> , along with Cowell’s <i>Symphonic Opus 17 L547a (1938)</i> and <i>Symphony No. 2 – Anthropos L541 (1938)</i>
1939_05_17_Kearney-Cohn	M. M. Kearney of New Music Edition, having been referred by Johanna Beyer, seeks <i>Reel No. 1 L463-1a (1932)</i> for performance on the BBC in London.
1939_05_18_Price-Kearney	Price describes conditions of loan of <i>Reel No. 1 L463-1a (1932)</i> .
1939_05_22_Kearney-Price	Boosey & Hawkes reportedly requested <i>Reel No. 1 L463-1a (1932)</i> for the BBC. Beyer has contacted Cowell regarding permission.

1939_05_22_New_Music-Boosey	An unsigned letter from New Music addressed to Boosey & Hawkes incates Johanna Beyer will contact Cowell regarding permission for <i>Reel No. 1 L463-1a (1932)</i> .
1939_05_23_Beyer-Cohn	Johanna Beyer announces to Arthur Cohn that, "We have just heard from London that the performance of Henry Cowell's [<i>Reel No. 1 L463-1a (1932)</i>] is scheduled for June 16. "Although I air-mailed H.C. immediately, the response is always delayed, as you know, by all sorts of rules" imposed by San Quentin Prison. Beyer asks that the Library make an "exception in this unique case and accept permission ... from me, as agent for Henry Cowell. He gives me free hand in all actions about his works. I am including one of the formal letters he has to write to me whenever he sends manuscripts out." "I know that Henry Cowell is more interested in having his works performed, than in getting royalties for these performances, he has expressed that in his letters to me again and again. Of course, if both can be had, so much the better!"
1939_05_24_Cowell-Price	Cowell grants permission for BBC to perform <i>Reel No. 1 L463-1a (1932)</i> from San Quentin Prison. "Since, owing to my present position, it is somewhat difficult for me to send my personal permission to you at times when am [sic] emergency loan is needed from the scores and parts of mine which you have on hand in the Library, I authorize Miss J. M. Beyer ... or Mrs. Olive Cowell ... to give permission for me." "Before closing, please permit me to say that I appreciate very much indeed the splendid work of the Library in having obtained so fine a collection of American manuscripts and particularly in its interest in my own scores, a large number of which were copied by the request of Mr. Arthur Cohn."
1939_05_25_Price-BBC	At the request of Johanna Beyer, Cowell's agent, the Library is sending <i>Reel No. 1 L463-1a (1932)</i> to the BBC for performance on June 16, Price mentions New Music Edition and Boosey & Hawkes.
1939_05_25_Price-Beyer	The Library returns Beyer's <i>Symphonic Opus No. 3</i> , as well as Cowell's <i>Symphony No. 2 – Anthropos L541 (1938)</i> and <i>Symphonic Opus 17 L547a (1938)</i> .
1939_05_25_Price-Beyer_2	Price indicates the Library has sent <i>Reel No. 1 L463-1a (1932)</i> to the BBC.
1939_06_19_Kearney-FC	M. M. Kearney of the New Music Press writes regarding <i>Reel No. 1 L463-1a (1932)</i> , "which you were kind enough to send direct to B.B.C. in London." Enclosures mention Johanna Beyer and Roland Farley in connection with New Music Edition as well as Claire Reis' book, <i>Composers in America</i> .

1939_06_21_Beyer-Cohn	Johanna Beyer requests masters of the parts for <i>Reel No. 1 L463-1a (1932)</i> on this postcard.
1939_06_22_Price-Beyer	Price reports the score and parts for <i>Reel No. 1 L463-1a (1932)</i> were created on rag paper for the most part. The copies were sent to the British Broadcasting Corporation and will be reproduced upon return.
1939_07_10_Price-Becker	“The Library has received today the score of [<i>Polyphonica L458 (1930)</i>], by Henry Cowell, which is in very poor condition.”
1939_07_18_Price-Beyer	The Library acknowledges receipt of the <i>Concerto for Piano and Orchestra L440 (1927)</i> and <i>Old American Country Set L567 (1939)</i> .
1939_07_25_Price-Beyer	The Library returns <i>Old American Country Set L567 (1939)</i> .
1939_08_10_Price-Beyer	The Library returns <i>Polyphonica L458 (1930)</i> . “The score was originally received by the Free Library from John J. Becker, of St. Paul, Minnesota.”
1939_11_04_Price-Beyer	Price returns <i>Concerto for Piano and Orchestra L440 (1927)</i> , acknowledges receipt of <i>Vox Humana L576 (1930)</i> , <i>Synchrony L464 (1930)</i> and three percussion works by Johanna Beyer.
1939_12_04_Price-Beyer	Price acknowledges receipt of Cowell’s <i>Two Appositions L484a (1932)</i> .
1940_03_12_Cage-Cohn	Cage sends 18 items related to 15 percussion works which he describes. These include <i>Return L566 (1939)</i> , <i>Pulse L565 (1939)</i> , and <i>Ostinato Pianissimo L505 (1934)</i> , as well as works by Ardévol, Beyer, Cage, Harrison, Roldan and Russell.
1940_03_18_Price-Cage	Price acknowledges receipt of 15 works including three titles by Cowell. The three works are <i>Return L566 (1939)</i> , <i>Pulse L565 (1939)</i> , and <i>Ostinato Pianissimo L505 (1934)</i> .
1940_05_23_Price-Cage	Price returns 18 items to John Cage. These include three works by Cowell <i>Return L566 (1939)</i> , <i>Pulse L565 (1939)</i> , and <i>Ostinato Pianissimo L505 (1934)</i> .
1940_05_27_Price-Beyer	Price acknowledges receipt of <i>American Melting Pot L594 (1940)</i> .
1940_09_16_Beyer-Price	Johanna Beyer requests the return of <i>American Melting Pot L594 (1940)</i> .
1940_09_19_Price-Beyer	Price returns <i>American Melting Pot L594 (1940)</i> .
1940_09_27_Price-Cowell	Price acknowledges receipt of six works: <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> <i>Jig in Four L527 (1936)</i> <i>Slow Jig L415a (1933)</i> <i>Some Music L221a (1922)</i> <i>Atlantis L423 (1926)</i> <i>Symphony No. 2 – Anthropos L541 (1938)</i>

1940_10_01_Price-Beyer	Price returns <i>Vox Humana L576 (1930)</i> and <i>Two Appositions L484a (1932)</i> to Johanna Beyer.
1940_10_03_Cage-Cohn	John Cage indicates to Arthur Cohn, "I recently sent the scores I had prepared for you to Henry Cowell for consideration for publication in the New Music Editions." "I am very busy trying to establish a center of experimental music ... This means the immediate use of my large collection of percussion instruments (now over 150) plus the use of Cowell's Rhythmicon, Theremin instruments, and the amplification of sounds otherwise not loud enough for orchestral purposes." The scores included <i>Second Construction for Percussion Orchestra</i> by John Cage, <i>Fifth Simfony</i> by Lou Harrison, <i>Canticle</i> by Lou Harrison and <i>Percussion Studies in Cuban Rhythms</i> by William Russell
1940_10_28_Price-Cowell	Price acknowledges receipt of four works: <i>Second Construction for Percussion Orchestra</i> by John Cage with directions, <i>Fifth Simfony</i> by Lou Harrison with directions, <i>Canticle</i> by Lou Harrison and <i>Percussion Studies in Cuban Rhythms</i> by William Russell
1940_10_28_Price-IMP	Price acknowledges receipt of <i>Pastoral and Fiddler's Delight L587 (1940)</i> from Independent Music Publishers.
1940_10_30_Price-IMP	Price returns <i>Two Appositions L484a (1932)</i> to Independent Music Publishers.
1940_12_04_Price-Beyer	Price acknowledges receipt of <i>American Melting Pot L594 (1940)</i> from Johanna Beyer.
1941_01_04_Beyer-Cohn	Beyer's postcard indicates, "Hans Kindler is planning to perform Henry's <i>Vox Humana L576 (1930)</i> and my <i>Symphonic Movement</i> " with the National Symphony Orchestra.
1941_01_06_Price-Beyer	The Library requires a request from Hans Kindler for <i>Vox Humana L576 (1930)</i> and Beyer's <i>Symphonic Movement</i> .
1941_01_08_Cowell-Price	Cowell provides Henry Brant's address and grants permission for Hans Kindler to perform <i>Vox Humana L576 (1930)</i> with the National Symphony Orchestra.
1941_01_08_Fisk-Price	Mildred Fisk requests <i>Vox Humana L576 (1930)</i> and Beyer's <i>Symphonic Movement</i> on behalf of Hans Kindler and the National Symphony Orchestra.
1941_01_09_Price-Fisk	The Library sends <i>Vox Humana L576 (1930)</i> and Beyer's <i>Symphonic Movement</i> to Hans Kindler and the National Symphony Orchestra.
1941_01_10_Price-Mahler	In preparation for the FC supplement to the catalog, Fleisher curator Franklin H. Price solicits information from Fritz Mahler on the premiere of <i>Reel No. 1 L463-1a (1932)</i> . "Our records indicate that you conducted this <u>first performance</u> at a Radio broadcast in Denmark in 1933."

1941_01_10_Price-Sevitzky	Price seeks information from Fabien Sevitzky on the premiere of <i>Old American Country Set L567 (1939)</i> “which, according to our records, was performed for the first time in March 1940 ... by the Indianapolis Orchestra, conducted by yourself, over the Columbia Broadcast System.”
1941_01_10_Price-Vrionides	Price seeks information from Christos Vrionides on the premiere of <i>Suite for Small Orchestra L499 (1934)</i> in 1934: “Our records have it that this work was first performed in New York City in 1934 by your Sinfonietta with yourself conducting.”
1941_01_11_Fisk-Price	Mildred Fisk of the National Symphony Orchestra acknowledges receiving <i>Vox Humana L576 (1930)</i> , Beyer’s <i>Symphonic Movement</i> and parts for an unnamed piece by Charles Haubiel.
1941_01_14_Price-Johnson	Price seeks information from Horace Price on the premiere of <i>Four Continuations L486 (1932)</i> : “According to our records, it was performed for the first time in Brooklyn by the Knickerbocker Orchestra in 1933. The conductor was J. Edward Powers.”
1941_01_16_Knisely-Price	Dorothy Knisely, Publicity Director for the Indianapolis Symphony Orchestra, writes, “Mr. Sevitzky and the Indianapolis Symphony Orchestra gave the radio premiere of Henry Cowell’s [<i>Old American Country Set L567 (1939)</i>] ... over the Columbia Broadcasting System on February 28, 1940.” “[D]uring this year we played the world premiere of Mr. Cowell’s [<i>Purdue L598 (1940)</i>] in Lafayette, Indiana, November 19, 1940.” Other 1940 premieres included works by Frederick Converse, Frances McCollin, Carl Eppert and [George?] Lessner. “I am sending to you, under separate cover, a copy of the program for January 3 and 4, 1941, which acknowledges, in the <i>Journal of the Orchestra</i> , your courtesy in lending us this music for Mr. Eppert’s composition.”
1941_01_17_Johnson-Price	Horace Johnson, Director of the New York City WPA Music Project, is unable to provide performance details for <i>Four Continuations L486 (1932)</i> , “as records for that period were not permanently filed.”
1941_01_20_Becker-Price	<i>Polyphonica L458 (1930)</i> “was held May 5 th [recte 25th], 1933, and I did give it its first performance; however, it was played by the St. Paul Chamber Orchestra.” Becker also mentions his own first symphony.
1941_02_01_Vrionides-Price	The handwritten letter specifies, “Henry Cowell’s [<i>Suite for Small Orchestra L499 (1934)</i>] was given its premier, Sunday evening Nov. 17 th 1935 Town Hall N.Y.City. The number was played by the Vrionides Sinfonietta to which it was dedicated.” “It may be interesting for your files to know, that the [<i>Suite for Small Orchestra L499</i>

	(1934)] was given a successful performance by the Nassau-Suffolk W.P.A. Symphony, under my baton this Autumn.” Despite the spelling Vreôndes on his stationery, the self-proclaimed conductor-composer-lecturer signs his name Vrionides.
1941_02_24_Price-Sanjuan	In preparation for the FC catalog supplement, Price seeks dates for premiere of <i>Concerto for Piano and Orchestra L440 (1927)</i> and <i>Horn Pipe L493 (1933)</i> and sends this letter to Pedro Sanjuan c/o the Havana Philharmonic. “Our records have it that the [<i>Concerto for Piano and Orchestra L440 (1927)</i>] was played for the first time by the Havana Philharmonic Orchestra with the composer as soloist and yourself conducting.”
1941_03_05_Mahler-Price	Fritz Mahler, Director of the Classical Music Department at the National Youth Administration (NYA), writes, “[<i>Reel No. 1 L463-1a (1932)</i>] was first performed by the Symphony Orchestra of the Danish Radio at the Radio Broadcast, Copenhagen, Denmark, May 22 nd , 1933 under my direction.”
1941_03_31_Beyer-Cohn	Johanna Beyer submits two of her own works and mentions that, “It was grand to get the parts from your marvelous organization for the Kindler affair. But neither Henry nor I have been played after all, to Dr. Kindler’s regret, as he writes!”
1941_04_02_Price-Cowell	The Library returns <i>American Melting Pot L594 (1940)</i> .
1941_04_04_Sanjuan-Price	In this two-page handwritten document, Pedro Sanjuan states, “It would be a pleasure for me to answer your questions regarding the two compositions of Henry Cowell [<i>Concerto for Piano and Orchestra L440 (1927)</i> and <i>Horn Pipe L493 (1933)</i>] and give the exact day of the performance under my direction and of the other one under Amadeo Roldan.” Sanjuan, however, does not possess the records, so he encourages FC “to write to the Havana Philharmonic Orchestra” or even Cowell.
1941_04_14_Cowell-Cohn	Guillermo Espinosa of Columbia’s Orquestra Sinfonica Nacional has requested <i>Horn Pipe L493 (1933)</i> . Cowell writes, “I knew him well in Berlin formerly.”
1941_04_15_Slonimsky-Cohn	This postcard from Nicolas Slonimsky simply indicates, “Date of first performance of Henry Cowell’s [<i>Concerto for Piano and Orchestra L440 (1927)</i>]: December 28, 1930, Havana Philharmonic, Cowell soloist, Pedro Sanjuan conductor.”
1941_04_16_Price-Cowell	Price indicates to Cowell that Guillermo Espinosa of Columbia’s Orquestra Sinfonica Nacional must request <i>Horn Pipe L493 (1933)</i> .
1941_04_17_Cowell-Price	On a postcard, Cowell writes, “I am asking conductor Guillermo Espinosa of the Orquestra Sinfonica Nacional of Bogota to write or wire to you, making the formal request” for <i>Horn Pipe L493 (1933)</i> .

1941_04_17_Price-Havana_Philharmonic	Price seeks information from the Havana Philharmonic on a premiere: “Our records have it that the [<i>Concerto for Piano and Orchestra L440 (1927)</i>] was played for the first time by the Havana Philharmonic Orchestra with the composer as soloist and Pedro Sanjuan conducting.” “With reference to the other composition of Mr. Cowell, entitled [<i>Horn Pipe L493 (1933)</i>], our information is that its premiere was given in 1933 by the Havana Philharmonic Orchestra, Amadeo Roldan conducting.”
1941_04_23_Lustig-Price	Ludwig Lustig, Manager of the Havana Philharmonic Orchestra, confirms premiere dates: The <i>Piano</i> [<i>Concerto for Piano and Orchestra L440 (1927)</i>] by Henry Cowell was first performed by the Havana Orchestra on December 28, 1930. The first performance of the [<i>Horn Pipe L493 (1933)</i>] took place on October 22, 1933.
1941_11_05_Cowell-Price	Cowell grants permission for the National Youth Administration (NYA) to use <i>Vox Humana L576 (1930)</i> .
1941_11_05_Stevens-Price	Roscoe James, Supply Clerk for the National Youth Administration Radio Workshop, writes for Stanley L. Stevens, Director of Publicity and the Radio Workshop. “I have just received, by mail, a request from Henry Cowell asking us to write to you for the score and parts of his composition <i>Vox Humana L576 (1930)</i> which was written especially for the NYA Symphony Orchestra of New York City ... Please address the package to the attention of Mr. Bradbury Franklin.”
1941_11_07_Price-Stevens	The Library sends <i>Vox Humana L576 (1930)</i> to the NYA.
1941_11_22_Cowell-Price	Cowell thanks FC for “cooperation in having sent the material of my [<i>Vox Humana L576 (1930)</i>] for performance by the NY NYA orchestra last week. It was given on Nov. 14 th .”
1941_12_01_Stevens-Price	Roscoe James, Supply Clerk for the National Youth Administration Radio Workshop, writes for Stanley L. Stevens, Director of Publicity and the Radio Workshop. The NYA seeks paperwork to ship <i>Vox Humana L576 (1930)</i> . A copy of the Government Bill of Lading should be returned to E. W. Kneesy, Traffic Section of the U.S. Treasury Department.
1942_02_26_Price-Cowell	Price acknowledges receipt of <i>Suite for Piano and String Orchestra L620 (1941)</i> .
1942_04_10_Cowell-Cohn	“At the request of Mr. Seeger of the Pan American Union I should like to obtain permission [sic] to examine the orchestra scores which have been brought from South America by Mr. [Nicolas] Slonimsky.” The stationery bears a stamped header proclaiming: “Editorial Project for Latin American Music.”

1942_04_10_Cowell-Slonimsky	Cowell, in accordance with Charles Seeger's request, seeks to examine "all of the orchestra scores that they brought to Philadelphia for Mr. Fleisher. I shall then card index the works with my own secret symbols as to my judgment of their merit and use. This will then add to my present card index which includes most of the Latin American Music of all classes now available in large libraries here." The stationery bears the stamped header: "Editorial Project for Latin American Music."
1942_09_22_Price-Vrionides	Price seeks clarity on conflicting dates for a premiere: "It was found that the Cowell [<i>Suite for Small Orchestra L499 (1934)</i>] premiere was given by your Sinfonietta at Roerich Hall on May 21, 1934." "This date conflicting with that which we formerly received, November 17, 1935, at once poses the question as to the actual premiere date."
1942_09_26_Vrionides-Price	In this handwritten letter, Vrionides admits his mistake: "[T]he Henry Cowell [<i>Suite for Small Orchestra L499 (1934)</i>] was premiered by me at Roerich Hall N.Y.C. on May 21 st , 1934. Please accept my sincere apology for having given you incorrect data."
1943_02_09_Price-Cowell	"In accordance with the request of Dr. Charles Seeger of the Pan American Union, we have today forwarded to you for copying purposes this Library's copy of the score of Camargo Guarnieri's <i>Violin Concerto</i> ."
1943_06_29_Price-Cowell	<i>Concerto for Piano and Orchestra L440 (1927)</i> "received its premiere at a concert of the Conductorless Symphony Orchestra with yourself as soloist on April 26, 1930 in New York City." "Our original date gives the premiere as having occurred in Havana on December 28, 1930 that year in conjunction with the Havana Philharmonic Orchestra."
1943_07_01_Cowell-Price	"[A]bout the premiere of my [<i>Concerto for Piano and Orchestra L440 (1927)</i>], may I say that the World Premiere of this work took place in Havana, on December 29, 1929, if my memory is correct, instead of 1930, as you indicated. The entire work was performed at this time. In the New York performance on April 20, 1930 with the Conductorless Symphony Orchestra only the first and Second Movements were performed; the First Movement was repeated at the end instead of performing the Third Movement. A third performance took place in the Fall of 1930 under Howard Hanson of Rochester. These have been the only performances of this work." Cowell's stationery lists him as "Composer – Lecturer – Pianist" "Management: William C. Gassner, 14 West 45 th Street" It also lists positions, sites of lectures, and colleges where he has taught.

1943_08_12_Price-Cowell	Price thanks Cowell for information regarding a WPA-sponsored premiere of an unnamed work by David Diamond at New School of Social Research. Addresses requested for composers Harold G. Davidson, Ray Green and William Russell, whose works appear in <i>New Music</i> title <i>American Composers – 6 Percussion Pieces</i> .
1943_08_13_Cowell-Price	Addresses for Davidson, Green and Russell. Cowell stationery head: “Composer – Lecturer – Pianist” Lists management and myriad sites of recitals and lectures.
1943_08_22_Cage-Cohn	John Cage indicates Cowell referred him regarding percussion music and that Emma Rodriguez of Chile is organizing a percussion performance.
1943_08_26_Cohn-Dubinsky	Cohn sends the 1941 program for <i>Suite for Piano and String Orchestra L620 (1941)</i> and reports this represents the premiere per Slonimsky and that the work was dedicated to the Boston String Orchestra per Cowell.
1943_08_26_Price-Cowell	The Library returns <i>Overture for 12 Solo Instruments</i> by Juan Carlos Paz to Cowell.
1943_08_30_Cowell-Price	Cowell acknowledges return of <i>Overture for 12 Solo Instruments</i> by Juan Carlos Paz.
1943_10_20_Cowell-Price	Cowell writes as Consultant to the Music Division of the Pan American Union: “Mr. [Charles] Seeger has suggested that I make an appointment with you to go over the matter of which Latin-America scores may be selected for copying, under you recent agreement with him.”
1943_10_25_Price-Cowell	Price suggests that Cowell, as Consultant to the Music Division of the Pan American Union, contact Charles Seeger in lieu of visiting the Library for a list of Latin American orchestral scores generated by the Collection. Cohn is on leave to work with the Philadelphia Opera Company until November.
1944_03_15_Price-Cowell	Price seeks information on premiere of <i>American Melting Pot L594 (1940)</i> .
1944_03_16_Cohn-Dubinsky	Cohn suggests catalog entry for <i>Return L566 (1939)</i> , originally ““for three percussers [sic] and a wailer (the latter may be one of the former if desired),”” should reflect FC score comprising “six individual parts requiring six players, plus a part for the wailer” as recommended by “a leading percussionist.”
1944_03_21_Cohn-Dubinsky	Cohn suggests catalog entry for <i>Pulse L565 (1939)</i> should bear a 1939 composition date and dedication to Cage. Cohn indicates the work requires “five players plus two assistants ... The first for playing Temple gongs and later on Woodblocks; the second to mute both gongs and Cymbals. “For further particulars, see letter in my personal file from John Cage.” (not in Cowell Files)

1944_03_26_Cowell-Price	Cowell mentions the upcoming supplemental catalogue and indicates Louis Vyner and the NYA Orchestra of Philadelphia premiered the first three movements of <i>American Melting Pot L594 (1940)</i> in 1941. Cowell states the Orchestrette Symphonique performed the entire work for the first time under Frederique Petrides in May 1943 in NYC.
1944_03_27_Price-Cowell	Price seeks performance details on <i>American Melting Pot L594 (1940)</i> ..
1944_03_29_Price-Cowell	The Library returns <i>Jig in Four L527 (1936)</i> and <i>Atlantis L423 (1926)</i> . “Both of the scores have been photostated and will be kept on file here for reference purposes. It is our hope that as soon as conditions permit, we may be able to extract the complete orchestral parts for these works.”
1944_03_31_Price-Cowell	The Library returns <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> , <i>Slow Jig L415a (1933)</i> , <i>Symphony No. 2 – Anthrops L541 (1938)</i> . “Copies of the scores of these works have been made, but due to prevailing war conditions, it has been impossible to extract the orchestral parts. We hope that sometime in the near future it might be possible to do so, and at that time add the complete works officially to our Fleisher Collection.”
1944_04_01_Cowell-Cohn	Cowell telegrams as representative of New Music Editions: “The Camp Lee Symphony Orchestra has my permission to borrow and use <i>Batuque</i> by [Oscar Lorenzo] Fernandez.”
1944_05_23_Price-Cowell	The Library returns William Russell’s <i>Percussion Studies in Cuban Rhythms</i> to Cowell having copied a score and full set of parts from the manuscript.
1944_08_31_Price-Cowell	The Library returns <i>Suite for Piano and String Orchestra L620 (1941)</i> after duplication on microfilm and hopes to extract parts in the future.
1945_03_22_Bernstein-Price	Bernstein requests David Diamond’s <i>Elegy in Memory of Ravel</i> be sent to Cowell at the OWI in preparation for the Paris Music Festival. Aaron Copland is to transport the materials to France for Leonard Bernstein to conduct.
1945_03_22_Cowell-Price	Cowell requests David Diamond’s <i>Elegy in Memory of Ravel</i> for the Paris Music Festival in this telegram. Leonard Bernstein was the intended conductor.
1944_03_26_Cowell-Price	“In reference to [<i>American Melting Pot L594 (1940)</i>], it was first performed by the NYA Orchestra of Philadelphia, at Elkins, West Va. by their regular conductor ... Louis Vyner? ... I don’t know the date ... only three out of the six movements; the first complete performance was in May, 1943, with the Orchestrette Symphonique [<i>recte</i> Classique], Frederique Petrides, conducting, in New York City. The questionnaires for <i>Ostinato Pianissimo L505 (1934)</i> , <i>Pulse L565 (1939)</i> , and <i>Synchrony L464 (1930)</i> were likely returned to the Library with this letter.

1945_03_26_Price-Bernstein	Price indicates the Library is sending David Diamond's <i>Elegy in Memory of Ravel</i> to Cowell at the Office of War Information (OWI).
1945_03_26_Price-Cowell	Price writes Cowell at the OWI: "We are in receipt of your telegram requesting the score and parts of David Diamond's <i>Elegy in Memory of Ravel</i> for performance to be conducted by Leonard Bernstein at the American Music Festival to be held in Paris, France." "Due to prevailing war conditions the Library has not been lending any music from the Fleisher Collection outside the country, but it is cooperating in this instance in view of the importance of this festival and its sponsorship by the Office of War Information."
1945_03_27_Dower-Cohn	Helen Dower of the American Music Center indicates New Music Editions does not possess orchestral parts for Caturla's <i>Primera Suite Cuban</i> , thus Henry Cowell grants permission for the Collection to loan their material to the Cuban-American Music Group.
1945_04_06_Price-Cowell	The Library is returning <i>Some Music L221a (1922)</i> to Cowell at the OWI.
1945_04_09_Cowell-Price	Cowell acknowledges receiving <i>Some Music L221a (1922)</i> and reports "I am no longer with the OWI." Cowell refers Price to Dorothy Kempe and Carlos Moseley in this postcard.
1945_04_27_Price-Moseley	Price writes to Carlos Moseley of the OWI: "We notice from a newspaper article that the Paris Music Festival, which was sponsored by the OWI, has been canceled. Will you therefore be good enough to see that our score and parts for David Diamond's <i>Elegy in Memory of Ravel</i> , lent to Mr. Cowell on March 26 th , are returned."
1945_12_27_Cowell-Price	Cowell references complimentary Fleisher Collection supplementary catalog and address correction. Written from C.A. and O.C. Hawkins Ranch, Route 10 – Box 126, Fresno, CA
1946_01_02_Price-Cowell	Price apologizes for address confusion and will forward the supplementary catalogue to the appropriate address.
1946_01_24_Price-Cowell	Price asks Cowell to please confirm receipt of the supplementary catalogue.
1946_03_18_Price-Cowell	The Library is sending the supplementary catalogue and returning <i>Synchrony L464 (1930)</i> .
1946_04_14_Cowell-Price	Cowell acknowledges receiving the new volume of the Fleisher catalogue and his copy of <i>Synchrony L464 (1930)</i> in this postcard.
1946_12_12_Price-Heinsheimer	Price seeks the price of the set of Fanfares commissioned by Eugene Goossens of the Cincinnati Symphony Orchestra. The works include <i>Fanfare for the Forces of Our Latin American Allies L634 (1942)</i> by Cowell.

1946_12_16_Heinsheimer-Price	<p>H. W. Heinsheimer of Boosey & Hawkes indicates the price for Fanfares commissioned by Eugene Goossens. The book contains:</p> <p><i>Fanfare for the Common Man</i> by Aaron Copland <i>Fanfare for the Forces of Our Latin American Allies L634 (1942)</i> by Cowell <i>Fanfare for Paratroopers</i> by Paul Creston <i>Fanfare for the Medical Corps</i> by Anis Fuleihan <i>Fanfare for the Merchant Marines</i> by Eugene Goossens <i>Fanfare for the Signal Corps</i> by Howard Hanson <i>Fanfare for the Fighting French</i> by Walter Piston <i>Fanfare for Russia</i> by Deems Taylor <i>Fanfare for France</i> by Virgil Thomson <i>Fanfare for Airmen</i> by Bernard Wagenaar</p>
1947_02_20_Price-Cowell	<p>As indicated in the supplementary catalogue of 1946, the Collection lacks parts for seven of Cowell's works and seeks to coordinate explore the "most economical way of completing these scores":</p> <p><i>Atlantis L423 (1926)</i> <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> <i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i> <i>Slow Jig L415a (1933)</i> <i>Suite for Piano and String Orchestra L620 (1941)</i> <i>Symphony No. 1 L245 (1918)</i> <i>Jig in Four L527 (1936)</i></p>
1947_03_04_Cowell-Price	<p>Cowell reports he does not have the scores for <i>Atlantis L423 (1926)</i>, <i>Symphony No. 1 L245 (1918)</i>, or <i>Jig in Four L527 (1936)</i>. He will try to secure a copy of <i>Suite for Piano and String Orchestra L620 (1941)</i>.</p>
1947_03_07_Price-Cowell	<p>Price requests <i>Suite for Piano and String Orchestra L620 (1941)</i>.</p>
1949_01_24_Cowell-FC	<p>Cowell requests the following John J. Becker scores: <i>When the Willow Nods</i> and <i>Soundpiece #1</i> To be examined for inclusion in the Festival of American Music at Columbia University in May 1949. Cowell invokes the name of Cohn as a reference.</p>
1949_01_26_Cohn-Cowell	<p>The Fleisher Collection is to send John J. Becker's <i>When the Willow Nods</i> and <i>Soundpiece #1</i>. Cohn mentions meeting with Cowell in Chicago</p>

1949_02_05_Cowell-Cohn	“The three scores of John J. Becker [only two, <i>When the Willow Nods</i> and <i>Soundpiece #1</i> , are mentioned in the correspondences] kindly sent for examination by our Columbia University Committee for the Spring Music Festival have been examined by the Committee.”
1950_04_26_Cohn-Cowell	“Of compositions by Philadelphia composers there are none at the present time worth recommending to the Committee. I shall keep my eyes and ears open and send any recommendation that is worth making.” (Note: In 1938, Arthur Cohn counted himself as a Philadelphia composer.)
1951_10_23_Cohn-Cowell	“Your release of October 20 [not contained in file] was just received and ... it [is] impossible to help Mr. Cage” with a score request. Cohn assumes Cowell is seeking <i>Suite for Piano and String Orchestra L620 (1941)</i> but mentions the possibility it may be <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> . For the latter work, “we have a Photostat of the score, but no parts.” Cohn copies Cage on the letter.
1951_10_25_Cowell-Cohn	Cowell clarifies he intended the <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> – “the original seems to be lost.” Cowell wishes Cage to receive a copy of the score from the Collection. Cowell mentions commuting to Baltimore and asks if a Sunday rendezvous possible.
1951_10_26_Cohn-Cowell	Cohn confirms Cage will receive a copy of <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> , and indicates Cowell is welcome to visit “any Sunday.”
1951_10_30_Cohn-Cowell	Cohn communicates Wallingford Riegger’s desire to perform <i>Polyphonica L458 (1930)</i> at Northwestern University on April 18. Cowell’s consenting reply is written directly on letter.
1951_11_06_Cohn-Cowell	<i>Polyphonica L458 (1930)</i> lent. Cohn opines that “the piece is an excellent one and certainly deserves to be well known.”
1952_04_09_Cowell-FC	Cowell grants permission to loan <i>Ostinato Pianissimo L505 (1934)</i> to Peggy Glanville-Hicks for Modern Museum of Art performance on May 6, 1952
1952_04_14_Kownatsky-Cowell	“[W]e have received a request from Miss Glanville-Hicks for your [<i>Ostinato Pianissimo L505 (1934)</i>] and we have accordingly shipped to her today the score and parts of this work for performance at the Modern Museum of Art on May 6.
1952_05_02_Cowell-FC	Permission in Cowell’s hand for David Tudor to use “my suite for string small orchestra with piano. I think it is called an [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>] – please check. It is the one in which the piano strings are used directly.”

1952_05_05_Kownatsky-Cowell	FC unable to copy <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> because parts “were never extracted from the score. At the time copying activities were suspended this happened to be one of the works which remained incomplete, and we have not had funds to carry on this work.”
1952_05_08_Cowell-Kownatsky	Postcard request, in Cowell’s hand, to send examination copy of <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> in any case.
1953_05_--_Ussachevsky-Kownatsky	Vladimir Ussachevsky, chairman of New Music Edition (Glanville-Hicks, Cage, Carter, Richard Franco Goldman, and Harrison comprise Editorial Board), writes about returning <i>Ostinato Pianissimo L505 (1934)</i> after apparently setting for press. Mentions a message from Harrison Keller of New England Conservatory of Music and an expressed interest in the score. Ussachevsky also refers to his own work in electronic music.
1953_05_21_Kownatsky-Ussachevsky	Kownatsky “happy to know that finally the score for [<i>Ostinato Pianissimo L505 (1934)</i>] can be returned to us.
1953_11_11_Ussachevsky-Kownatsky	Ussachavsky, editor of New Music Editions, reports on Columbia stationery that under separate cover he will send an extra copy of <i>Ostinato Pianissimo L505 (1934)</i> . Mentions intent to send his own scores.
1953_12_01_Kownatsky-Ussachevsky	Thanks for the “printed copy of Henry Cowell’s [<i>Ostinato Pianissimo L505 (1934)</i>].” and Vladimir Ussachevsky’s work. “Alex Ringer has told me how very busy you are, yet I hope that some time soon you will be able to take time to send us several of your representative works.”
1953_12_27_Cowell-Fleisher	In this handwritten note, Cowell requests parts to recreate score for <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> . Note Cowell’s October 1951 correspondences with Arthur Cohn, and May 1952 letters to Kownatsky regarding permissions and copies for Cage and Tudor, respectively. Each time FC reports parts had not been extracted.
1954_01_07_Kownatsky-Cowell	Kownatsky identifies FC score of <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> as “positive Photostat ... from your original manuscript.”
1954_09_30_Seder-Cowell	<i>Pulse L565 (1939)</i> sent to F. M. Scott III of Capitol records at request of Richard Jones, Director of Classical Artists and Repertoire. Note in margin: “Permission: OK/See Oliver Daniel letter of 10/22/54” The referenced letter does not reside in the Cowell files.
1955_07_07_Cowell-Seder	<i>Symphony No. 11 – Seven Rituals of Music L790 (1953)</i> master sheets with Associated Music Publishers in NYC. “I should be delighted if you make a copy for the Fleisher Collection.”

1955_07_20_Seder-Cowell	Seder expresses his intent to acquire a copy of <i>Symphony No. 11 – Seven Rituals of Music L790 (1953)</i> as Cowell suggests.
1956_02_14_Seder-Stone	Theodore Seder addresses challenges of preparing the final movement of Ives' <i>Fourth Symphony</i> in this letter to Kurt Stone of Associated Music Publishers. Seder reports a list of 40 questions and believes "that a conference should be arranged so that I can be assured I am going in the right direction. Possibly Mr. Cowell could attend such a conference."
1956_02_17_Stone-Seder	Kurt Stone of Associated Music Publishers states, "I agree with you with respect to a conference with Mr. Cowell, who mentioned to me some time ago that he would be very interested in seeing what could be done. I also thought about consulting Mr. John Kirkpatrick" about Ives' <i>Fourth Symphony</i> .
1957_01_21_Seder-Shepard	Curator Seder contacts Brooks Shepard, Yale University School of Music Librarian. "Recently, I have undertaken the transcription of the final movement of the Ives Fourth Symphony, which has never been published. The work is being done for Associated Music Publishers who hope to publish the complete symphony and who have been promised a performance by Stokowski ... As soon as I have a legible score finished, I am to consult with Henry Cowell and Kurt Stone, music editor of Associated Music Publishers, to iron out the myriad problematical passages."
1958_01_29_Seder-Daniel	Curator Seder announces a \$1000 grant from the Contemporary Music Society. Regarding Ives' <i>Fourth Symphony</i> , "next week will find the first rough draft completed!!!" "My plan for the final stage of this 'battle' is to go over the remainder of the list with Kurt [Stone], solving what is possible. Those questions which yield no ready solution are being put aside for the projected New Haven trip, and those that can not be solved there will be put on ice for a 'high tribunal' – Mr. Cowell, and anyone else who has a feeling for this music."
1958_02_03_Backlund-Seder	Ralph Backlund, secretary of the Contemporary Music Society writes on CBS stationery. "About the Ives Symphony: Henry Cowell, who was Ives's musical executor, is convinced that the symphony was finished. He says the sketches for [the] last ten measures were apparently misplaced when the manuscripts were being sorted into various categories – symphonic works, chamber works, songs, and so on. Thus they were not included in the material that you received. "The New York Public Library has photo-copies of all the material in New Haven, a fact which may save you some trouble. Mr. Cowell says he will be delighted to help you in any way that he can, and suggests that you write him."

1958_02_07_Seder-Backlund	Seder writes to Ralph Backlund of the Contemporary Music Society regarding the Society's \$1000 donation and logistics for writing the check. Further, he reports: "Concerning your remarks about the last movement of the Ives, Mr. Cowell is correct when he says that the movement was finished. However, the composer [Ives] frequently refers to 'see clearer sketch on back pages' or words to that effect, so that I hope some of the doubtful passages may be clarified by reference to these pages, if they can be located. Oliver Daniel [of BMI] suggests that there is a whole folder of unclassified or unidentified material in the Ives Collection, and I have just written Carleton Sprague Smith at the New York Public Library to ascertain if his library also has photocopies of this material."
1958_04_10_Seder-Backlund	Having examined the New York Public Library materials for the Ives <i>Fourth Symphony</i> , Seder indicates, "I spoke with Mr. [Kurt] Stone, and we are now ready to begin the semifinal conferences to clear up dubious spots in the score. The final conferences will have to be with Henry Cowell or Ralph Kirkpatrick."
1958_11_19_Seder-Stone	Curator Seder will prepare a 'revised version' of the last movement of Ives's <i>Fourth Symphony</i> and is ready to meet with Kurt Stone and Cowell.
1958_11_26_Stone-Seder	Stone endeavors to schedule a conference with Seder and Cowell regarding Ives <i>Fourth</i> .
1958_12_12_Seder-Backlund	Seder writes to Ralph Backlund of the Contemporary Music Society: "After many months of silence in connection with the final movement of the Ives <i>Symphony No. 4</i> , it is my pleasure to write that a reproduced copy of the movement has been turned over to Henry Cowell, together with a three-page list of unanswered questions which he will try to resolve. As soon as these have been clarified, the score will be completed and we shall be ready for the extraction of the parts."
1959_01_22_Stone-Seder	Kurt Stone of Associated Music Publishers writes Collection Curator Ted Seder: "Mr. Cowell has emerged from making like Ives and returned the blueprints, and all the holes you left are now filled in with red notes and a good many of the margins are covered with remarks explanatory and otherwise. In other words, the composition has been completed ... Cowell suggests that from the present score a new one be made with the notes intact but Ives' notational inconsistencies and quirks edited out so that it looks as practical as possible under the circumstances, and that when publication comes up in the dim future this new score be printed along with a facsimile of the original and a 'report' listing all the things that were done. I believe it will be me who has to make that new score but I don't believe that there will be as much straightening out and simplifying as Cowell thinks without distorting the work beyond recognition."

1959_02_06_Seder-Backlund	<p>Seder reports progress to Ralph Backlund: “Yesterday, Kurt Stone and I had a most constructive session over the suggestions made by Henry Cowell in regard to the final movement of the Ives <i>Symphony No. 4</i>. It is really beginning to look as if the work will be completed fairly soon. Mr. Cowell’s knowledge and close acquaintanceship with Mr. Ives has certainly proved of great value to us.”</p>
1959_02_09_Seder-Cowell	<p>Seder expresses his gratitude to Cowell directly for assistance with Ives’ <i>Fourth Symphony</i>: “Just a note to tell you I have brought your edited copy of the Ives fourth movement back to Philadelphia with me after a session with Kurt Stone. The first emendations have been entered in the masters and I shall proceed with the remainder as quickly as possible. “I must compliment you on a thorough and time-consuming job. Many of the solutions you made could have been only from you, out of your wealth of experience and close friendship with Mr. Ives. It seems as though only one more conference will be needed to solve the few remaining problems. Mr. Stone will arrange it when the time comes. “Thank you so much for your valuable help.”</p>
1959_11_10_Seder-Stone	<p>Seder writes to Kurt Stone of Associated Music Publishers regarding progress on Ives <i>Fourth Symphony</i>: “Guess what? Last week I put the final corrections into the Ives’ score and have reduced the list of ‘Unanswerable Questions’ to a mere single page. Then, I bumped into Henry Cowell on Friday and figured that the next morning would be a good time to take a shot at them, only we were rained out. If you can arrange a date with Henry and yourself, I’ll try to keep it.”</p>
1959_11_17_Seder-Cowell	<p>Seder congratulates Cowell on Hugo Weisgall’s article, “The Music of Henry Cowell,” in <i>The Musical Quarterly</i>. Seder identifies works which are represented in the Collection “only by a Photostat or microfilm score” <i>Atlantis</i> L423 (1926) <i>Irish Suite for String Piano and Small Orchestra</i> L452 (1928) <i>Jig in Four</i> L527 (1936) <i>Rhythmicana for Rhythmicon and Orchestra</i> L481 (1931) <i>Slow Jig</i> L415a (1933) <i>Suite for Piano and String Orchestra</i> L620 (1941) <i>Symphony No. 1</i> L245 (1918)</p>

1959_11_19_Cowell-Seder	Cowell replies: “You are quick! Thank you for your note. It hardly appears to me that any of the music you mention will be called for performance. [<i>Suite for Piano and String Orchestra L620 (1941)</i>] has been incorporated into [<i>Little Concerto L620a (1942)</i>]; [<i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i>] requires a rhythmicon and none is persently [sic] in order; [<i>Atlantis L423 (1926)</i>] is for ballet of a type now obsolete; [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>] might be tacked [sic] by a doughty piano-string player, the jigs are of no importance. So let's wait and see. The first [<i>Symphony No. 1 L245 (1918)</i>] is a student work, and I hope earnestly for it not to be performed.”
1959_11_25_Stone-Seder	Kurt Stone of Associated Music Publishers writes to Curator Seder: “What a surprise! And congratulations. “I would have set up a meeting with Henry Cowell and gotten back to you earlier, but first Henry went to a hospital, then it looks as if I may have to go on jury duty for a couple of weeks. I think we had better wait until I can again make plans.”
1959_12_03_Stone-Seder	Kurt Stone reports: “The court will sit after New Year’s, as requested. I will set up a date with Ives’s alter ego [Cowell], but would it not be advisable for you first to let me know what days you prefer?”
1959_12_10_Seder-Cowell	The Library has completed reproducing score and parts for <i>Ongaku L846 (1957)</i> . “Kurt Stone writes that we shall repair to the Ives’y tower [<i>Fourth Symphony</i>] some time after the new year begins.”
1960_01_07_Stone-Seder	Kurt Stone announces, “1960 is with us and so are the Ives problems. How are you fixed for a date with Henry Cowell in the near future?”
1960_01_08_Seder-Stone	“In the great tradition of the buck-passer, I thought that the next move was up to you. Since Henry Cowell is probably the toughest of the three of us to pin down, I had thought that you might have him set up a couple of tentative dates. My schedule is quite flexible and I’ll be glad to shake the dust of Philadelphia at almost any time you suggest.”
1960_01_13_Seder-Cowell	Seder sends the questionnaire on <i>Ongaku L846 (1957)</i> : “I have asked Kurt Stone to try to arrange a meeting in our ‘Ives’y’ tower’ ... before Stokowski arrive [sic] in Philadelphia” to examine Ives’ <i>Fourth</i> .
1960_05_09_Seder-Cowell	Helen M. Thompson from the American Symphony Orchestra League has requested the Antonio “Modarelli works, <i>Unto the Hills</i> and <i>Three Miniatures</i> , for Cowell.

1960_05_19_Cowell-Seder	Cowell indicates Robert Ward is returning Modarelli's <i>Unto the Hills</i> and <i>Three Miniatures</i> .
1961_05_19_Gottlieb-Seder	<p>Leonard Bernstein's assistant, Jack Gottlieb seeks clarity on the status of Ives's <i>Fourth Symphony</i> and reports, "I have just spoken to Mr. Karl Bauer at Associated Music Publishers about the state of affairs of Charles Ives <i>Symphony No. 4</i>. Mr. Bernstein is very interested in scheduling this work for performance, but, of course, he cannot do so until he is able to examine it.</p> <p>"Mr. Bauer tells me that the situation is very confused. No one seems to who really owns what movement, or who is going to pay for deciphering the score into legible form. Furthermore, he believes that some other conductor has claimed first rights on the symphony.</p> <p>"Recently we just returned from a tour in Japan, where Henry Cowell informed Mr. Bernstein that he had edited a legible version. Apparently, this is not completely true."</p>
1961_05_23_Seder-Gottlieb	<p>Seder tells Bernstein's assistant, "I am in agreement with you when you state that the state of affairs of the Ives <i>Symphony No. 4</i> is one of confusion. The situation is as follows:</p> <p>"Henry has indeed acted as the court of last appeals in reference to the final movement of this symphony, which I put into a legible score several years ago. The entire symphony has never been published as a whole, the first three movements existing as manuscripts in various places.</p> <p>"A couple of years ago, it was proposed that Associated Music Publishers should print a score of the whole symphony as a prestige item to celebrate the Twentieth Anniversary of BMI, but the idea has been permitted to languish.</p> <p>"At present, Leopold Stokowski has a copy of the score of the final movement which I had asked him to study so as to indicate what he felt should be conducted at any given time. The work is so complex, rhythmically, that I felt each orchestral part should have cues at all times, so that each individual could try to fit his own part into the ensemble, regardless of the beat. Mr. Stokowski has had this music for about a year and a half and, I hope, will see fit to return it some early time.</p> <p>"It was rather supposed that Mr. Stokowski would have the first performance of this work, since it was largely through his interest that funds were raised to make preparation of the score of the finale possible ... Therefore, unless Mr. Stokowski wishes to relinquish the score and his proposed first performance, it appears that the work cannot be programmed by your orchestra during the 1961-1962 season."</p>

1962_03_07_Stone-Seder	<p>“Your letter of March 5th seems to clear up a good number of questions. If I understand you correctly, you have: Movement I: nothing Movement II: printed score and Fleisher-extracted parts, plus lists of problems which need clarification before an actual performances is feasible. Movement III: score and parts of the Bernard Herrmann version. In order to be sure about which version we are talking about I am enclosing a Photostat negative of the first page of Ives’s manuscript. Please compare and send back. If you actually have the Herrmann version, we’ll have to restore the original; if yours is the original, we are in business. Movement IV: you have the Cowellized score but no parts yet. You failed to mention that, as I understand it, you gave a score to Stokowski long ago because he wanted to work out a system for making parts which could actually be used for performance (Since we all agree that mere extraction won’t do) but that you never heard from him since. Maybe you ought to drop him a reminder, and if the answer is ‘no’ we’ll try to crack this one without his help.”</p>
1962_09_27_Seder-Cowell	<p>“Fleisher Collection has engaged in a losing battle with you concerning your fecundity. We have finally caught up with your [<i>Hymn and Fuguing Tune No. 5 L673a (1946)</i>].</p>
1962_10_03_Cowell-Seder	<p>Cowell sends a hand-scrawled note: “Dear Ted: Here’s all I have on the complex history of [<i>Hymn and Fuguing Tune No. 5 L673a (1946)</i>].</p>
1963_05_13_Seder-Cowell	<p>Seder requests master scores for <i>Hymn and Fuguing Tune No. 10 L813 (1955)</i>, <i>Symphony No. 5 L722 (1948)</i>, <i>Symphony No. 9 L787 (1953)</i>, and <i>Rondo for Orchestra L774 (1952)</i>.</p>
1963_07_25_Seder-Cowell	<p>“It was good to see you for a moment at Rochester.” “Mr. Ives has not been too cooperative with the relationship between the Battery Unit and the remainder of the orchestra. It seems to me that if B.U. represents a rhythmic ostinato a simple electronic metronome for this group would be the answer.” “You will find ... a list of your works currently housed in the Collection.”</p>
1963_09_04_Cowell-Seder	<p>“About my [<i>Rondo for Orchestra L774 (1952)</i>]: “The trouble is that I have several Rondos ... The main one is for brass ensemble [<i>Rondo for Brass L851 (1958)</i>], published by Peters Edition.” “Most of my manuscripts have gone to the Music Division of the Library of Congress. ... Otherwise not engaged masters are at Independent, 215 E. 42nd St. NYC 17.” “I do not suppose that it is my [<i>Triple Rondo for Flute and Harp L899 (1961)</i>].</p>

1963_09_25_Seder-Cowell	Seder clarifies the rondo is Cowell's <i>Rondo for Orchestra L774 (1952)</i> and the masters are not with American Composers Association, Associated Music Publishers or Library of Congress: "We recently added your [<i>Symphony No. 7 L776 (1952)</i>] and [<i>Symphony No. 10 L788 (1955)</i>] ... enclosed questionnaire."
1963_09_30_Cowell-Seder	Cowell submits completed of questionnaires for <i>Symphony No. 7 L776 (1952)</i> and <i>Symphony No. 10 L788 (1955)</i> .
1963_10_03_Seder-Cowell	Seder offers thanks for the questionnaires on <i>Symphony No. 7 L776 (1952)</i> and <i>Symphony No. 10 L788 (1955)</i> and indicates, "The Collection hardly ever extracts parts of contemporary works because ... a publisher signs it up, thus limiting its use from the Collection."
1963_10_16_Seder-Dickson	Seder seeks performance details for <i>Symphony No. 7 L776 (1952)</i> from James K. Dickson, Head of the Fine Arts Department of the Enoch Pratt Free Library.
1963_10_22_Litsinger-Seder	Elizabeth C. Litsinger replies for the Enoch Pratt Free Library, Baltimore, MD. "[W]e called the Peabody Conservatory, sponsors of the Candlelight Series, and they supplied the following information: The first performance of the [<i>Symphony No. 7 L776 (1952)</i>] was given on Tuesday, November 25, 1952, by the 'Little Orchestra,' under the direction of Reginald Stewart, to whom the work was dedicated. This concert was the fourth in the Candlelight Series."
1963_12_02_Seder-Cowell	Seder writes, "Back again to your [<i>Rondo for Orchestra L774 (1952)</i>] written for Sevitzy in 1952, we find a piano part has been prepared even though there is no such instrument in your score."
1963_12_05_Cowell-Seder	Cowell points out that the piano part for <i>Rondo for Orchestra L774 (1952)</i> came at Sevitzy's request, "as he had a pianist there ... I forgot it entirely ... The score doesn't need it."
1964_01_07_Seder-Cowell	Seder announces that the preparation of <i>Rondo for Orchestra L774 (1952)</i> has been completed. Seder also submits a questionnaire to be completed.
1964_01_16_Cowell-Seder	Cowell states, "I have a letter from David Whitwell, Ph.D. of Music School of Montana State University, Missoula, Montana, asking permission to perform my [<i>Pulse L565 (1939)</i>] and [<i>Return L566 (1939)</i>] April 6 th . Permission is herewith given. "I return your guess. [<i>Rondo for Orchestra L774 (1952)</i>] This is all I can remember! "Heartily, Henry"
1964_01_21_Seder-Indianapolis_SO	Seder writes to Alan Meissner, manager of the Indianapolis Symphony Orchestra, regarding 1952 premiere of <i>Rondo for Orchestra L774 (1952)</i> under Fabien Sevitzy.

1964_01_24_Indianapolis_SO-Seder	Confirmation from Joan Murphy, Izler Solomon's secretary, indicating December 6 and 7, 1953 performances of <i>Rondo for Orchestra L774 (1952)</i> .
1964_03_02_Seder-Cowell	Seder sends a questionnaire to Cowell for <i>Symphony No. 4 – Short Symphony L697 (1946)</i>
1964_04_06_Seder-Cowell	Seder sends questionnaires for <i>Symphony No. 5 L722 (1948)</i> , <i>Symphony No. 9 L787 (1953)</i> , and <i>Hymn and Fuguing Tune No. 10 L813 (1955)</i> . “The enclosed three questionnaire forms show that we are still struggling manfully to keep up with your creativity. However, I am sure that this is a losing battle as far as we are concerned and you have a revelation of the triumph of mind over the machine.”
1964_04_11_Cowell-Seder	Cowell writes that he doesn't have much information on <i>Hymn and Fuguing Tune No. 10 L813 (1955)</i> , <i>Symphony No. 5 L722 (1948)</i> or <i>Symphony No. 9 L787 (1953)</i> . “The publishers have more!”
1964_07_17_Seder-Cowell	Seder seeks information from Cowell on Ives's work: <i>The Rainbow</i> , <i>December</i> , and <i>The Unanswered Question</i> . Southern Music Publishing Company was unable to provide all the details FC needed.
1964_07_22_Cowell-Seder	Cowell refers Seder to John Kirkpatrick at Cornell to answer questions about Ives works, <i>The Rainbow</i> , <i>December</i> , and <i>The Unanswered Question</i> .
1965_03_09_Seder-Cowell	“Dear Henry: It was good to see you on Friday even for such a short time. To hear the Ives [<i>Fourth</i>] Symphony was a unique experience, making it seem almost worthwhile to have expended so much effort in preparing the materials. You know that we started on the Second Movement from scratch on 16 December, after an interview with Stokowski. The score and parts were renotated and adapted for performance with two conductors. We went back to the Ives original and clarified many obscure passages through this. There hasn't been much time considering the size of this effort, and even now, we are in the midst of copying the last of the percussion parts. It will not seem normal to have this work completed.” Penciled note: “Enclosed: 2 lists of his works” List of works included.
1965_03_12_Cowell-Seder	Cowell expresses gratitude for the list and seeks clarity regarding <i>Horn Pipe L493 (1933)</i> , <i>Suite for Small Orchestra L499 (1934)</i> and <i>Jig in Four L527 (1936)</i> . He also announces that <i>Symphony No. 2 – Anthropolos L541 (1938)</i> has been signed with Peters. “We shall, I am sure, see you again when the rehearsals [for Ives' <i>Fourth Symphony</i>] begin again – I hope so!”

1965_03_18_Seder-Cowell	Seder provides clarifications regarding Cowell's questions. <i>Horn Pipe L493 (1933), Suite for Small Orchestra L499 (1934), Suite for Piano and String Orchestra L620 (1941) and Jig in Four L527 (1936).</i> Seder requests an update on publisher/agent agreements.
1965_03_19_SRCowell-Seder	This is the first correspondence from Sidney Robertson Cowell in the file. She is "straightening out, or trying to, a batch of suites of various kinds ... I can't think what it is that you that you have listed as incomplete materials under the notation: 'Suite (score microfilm) for piano' ... My problem is to list this work in the new BMI catalog ... What notations on the 1 st page? (Dedication to Tandler or Slonimsky or Wolffers or Resta would help)." Sidney mentions "two suites entirely lost: one written in 1922 and perf. That year in Los Angeles by Tandler's Symphony Orchestra, only one copy ever made and not returned; another played by Cowell (special piano techniques) with Stringfield's String Orchestra in New York in the 1920's [sic]." Both "lost" suites seem to be one and the same – <i>A Composition for String Piano with Ensemble L406 (1925)</i> available through Peters. Several additional comments in margins.
1965_03_31_Seder-SRCowell	<i>Suite for Piano and String Orchestra L620 (1941)</i> examined and Photostats of <i>Slow Jig L415a (1933)</i> made.
1965_04_06_Seder-Cowell	Seder acknowledges payment for <i>Slow Jig L415a (1933)</i> Photostats.
1965_10_01_Seder-Cowell	Having contacted Composers Facsimile Edition for master sheets and parts not in the Collection, Seder jokes that, "I have been told that you have packed up your kit and kaboodle depositing them either with IBM or maybe the floor above, BMI." Seder seeks to copy and return <i>Big Sing L679 (1945), Festival Overture L692 (1946), Persian Set L838 (1956-57), Suite for Piano and String Orchestra L620 (1941), Symphony No. 6 L770 (1952), Symphony No. 8 L778 (1952)</i> and <i>Improvisation on a Persian Mode L652 (1943)</i> .
1965_10_14_SRCowell-Seder	"I am afraid I cannot be of much help to you. Thin sheets of all Mr. Cowell's scores go to the Library of Congress, and most of the scores you request are there." " <i>Symphony No. 8 L778 (1952)</i> had its only performance at a statewide high-school orchestra festival conducted by Thor Johnson at Wilmington College ... Mr. Cowell would be glad to allow a copy of the score to be made for you." " <i>[Symphony No. 6 L770 (1952)]</i> is under consideration by a publisher at the moment,

	<p>who will almost undoubtedly accept it.”</p> <p>“[<i>Improvisation on a Persian Mode L652 (1943)</i>] was an early name for what became the [<i>Persian Set L838 (1956-57)</i>]... It is published by Peters Editio--- no, it’s C.F. Peters, NY.”</p> <p>“Neither Mr. Cowell nor I can recall anything named [<i>Festival Overture for Two Orchestras L692 (1946)</i>]. There is a band piece written for Edwin Franko Goldman’s 70th (I think) birthday, which is not on thin sheets, and for which we have the score and parts here at Shady.” This appears to be <i>Hymn and Fuguing Tune No. 1 L651a (1944)</i> for symphonic band. It is the only E. F Goldman dedication and marked New Year’s 1944, it corresponds with Goldman’s 66th birthday.</p> <p>“[<i>Big Sing L679 (1945)</i>] was recently under consideration by a publisher and I don’t know if it was accepted or not. Thin sheets are at L of C (score) ... last performance was at Fresno College, years ago.”</p> <p>“[<i>Suite for Piano and String Orchestra L620 (1941)</i>] – Mr. Cowell has written a number of suites under this title or an approximation, and they are not at present sorted out.”</p> <p>“As I aim to keep nothing ... here, I would be delighted to send it to you.”</p> <p>“Mr. Cowell’s difificult [<i>sic</i>] convalescence takes all my time and strength.”</p>
1965_10_25_Seder-SRCowell	<p>Seder addresses Sidney Cowell:</p> <p>“I am grieved to read of Henry Cowell’s slow convalescence, and I hope that you will tell him of my sincere interest and best wishes.”</p> <p>“In regard to the band piece [<i>Hymn and Fuguing Tune No. 1 L651a (1944)</i>], the Fleisher Collection makes no particular effort to collect music of this nature. Band music alone would require a large library.”</p> <p>FC will eventually take this work.</p>
1966_01_13_Seder-Sturm	<p>Seder writes to George Sturm of Associated Music Publishers:</p> <p>“Listen to my tale of woe.”</p> <p>The Library is eeking piano part from <i>Little Concerto L620a (1942)</i> (aka <i>Concerto Piccolo</i>)</p> <p>“As an additional thorn ... I wonder if you could infect us with a late case of Mahleria; namely, the Cooke version of the 10th <i>Symphony</i> [by Gustave Mahler]. We are trying to fill in our Mahler and Bruckner gaps.”</p>

1966_01_18_Sturm-Seder	<p>George Sturm displays a great sense of humor: “Cowell’s [<i>Little Concerto L620a (1942)</i>] in its band version was all sold out and out of print. We do have one master file set left which also contains the solo piano part. This, of course, is identical in both the orchestral and band version. I hate like the devil to send this last remembrance to posterity through the U.S. mails. However, realizing your Germanic thoroughness I will in all good conscience offer you the following alternatives: 1) That we run a set of Xerox copies, which would of course reach you in single pages (one side only), and be of little use to man, beast, or pianist; 2) That we send you the original part via registered, insured, heavily-armed Pinkerton man; or 3) (preferred) That you just quietly forget about the whole thing, mark your records that the piano part is with the publishers, and hope AMP [Associated Music Publishers] will reprint the whole works in the not too distant future. “Since this letter is treating you so badly, may I at least ask you whether we can offer you anything else from our vast collection. In the absence of Mahleria, how about some smallpox? Scurvy?? Beriberi?? Skoal and regards, [signed] Riegger-Mortis George Sturm Performance Department</p>
1966_01_20_Seder-Sturm	<p>Seder replies to George “Reigger-Mortis” Sturm in kind. “Turning to the Cowell <i>Piccolo Concerto</i> [<i>Little Concerto L620a (1942)</i>], we prefer your number 2 suggestion by which you would like to deliver the original part via Brinks’ Express. We frown upon Pinkerton for two reasons: 1. For what the Pinkerton man did to the first inhabitants of this nation 2. For what Pinkerton did to Madam Butterfly.”</p>
1966_04_19_SRCowell-Seder	<p>Postcard opening with “How wonderful to see the Ives 4th in all its printed glory! Congratulations!” Impending performance of <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> sometime in July. “Holo score is at NYPL (from Slonimsky I think) parts came from the Becker fossil in Chicago, & all we lack now is the set of directions for perf. Of the “Leprechaun.”</p>
1966_04_22_Seder-SRCowell	<p>Trouble finding <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>. “Our shelves show a yawning gap where this should be.”</p>

1966_04_27_SRCowell-Seder	Photostat negative reportedly in Fleisher as well as Library of Congress (LC) “—mystery! —” Holograph score and parts with Cowells “except for directions for ... ‘Leprechaun’ mvt.” from <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> .
1966_05_07_Seder-SRCowell	Information request for <i>Symphony No. 12 L830 (1955-56)</i> , <i>Symphony No. 14 L874 (1959-60)</i> , <i>Symphony No. 15 – Thesis L887 (1960)</i> , and <i>Concerto for Piano and Orchestra L440 (1927)</i> .
1966_05_10_Hinrichsen-Seder	Walter Hinrichsen, President of C.F. Peters Corp. requests copyright notices be placed on parts for <i>Synchrony L464 (1930)</i> and <i>Symphony No. 2 – Anthropos L541 (1938)</i> .
1966_05_12_Seder-Hinrichsen	Seder acknowledges C.F. Peters ownership of <i>Synchrony L464 (1930)</i> and <i>Symphony No. 2 – Anthropos L541 (1938)</i> . Further requests will be forwarded.
1968_02_16_SRCowell-Kownatsky	<p>“Two queries and a request: I need to know, for the purposes of a complete bibliography of Mr. Cowell’s music that is under way, whether or not you have holograph scores of Mr. Cowell’s music, and if so, what they are. Nicolas Slonimsky believes he gave you some, years ago.</p> <p>“Then, in particular I would like to locate the piano part with/and directions for playing, of a piece called <i>The Leprechaun</i>. It used special piano techniques not used in anything else and all indications of how to play them are lost. I have a score, but as Mr. Cowell played the piano part himself it is very sketchily indicated, and there are no directions for performance. <i>The Leprechaun</i> is one of 3 mvts. of [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>]; it was performed by Slonimsky in Boston with Cowell at the piano in I believe the early 1930’s [sic]. <i>The Banshee</i> was included in this Suite also, along with a third movement whose title I forget ... With appreciation for your fine work and your help, I am</p> <p>Very sincerely yours, Sidney Cowell (Mrs. Henry Cowell)”</p> <p><i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> comprises three movements which originally manifested as piano works and are listed respectively in Lichtenwanger’s catalog as <i>The Banshee L405</i>, <i>Leprechaun L448</i> and <i>The Fairy Bells L447</i>.</p>
1968_02_26_Kownatsky-SRCowell	The Fleisher Collection does not possess “a single work which is a holograph score.” Furthermore, “So far is the <i>Leprechaun</i> [from <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>] is concerned, this is a work which was never completed so that we never had a piano part giving directions for performance.”

1969_01_30_SRCowell-Seder	<p>“This is my permission for the Performers’ Committee for 20th Century Music to play the [<i>Return L566 (1939)</i>].”</p> <p>“I seem not to have a copy of this piece nor to know it at all.”</p>
1969_02_06_Kownatsky-SRCowell	Kownatsky acknowledges permission for the Performers’ Committee for 20 th Century Music to use <i>Return L566 (1939)</i> .
1969_11_24_Calbrese-Kownatsky	American Composers Alliance, 170 West 74 th St., NY 10023, reports “We are in receipt of your letter of November 21 [not in file] regarding Cowell’s [<i>American Melting Pot L594 (1940)</i>] ... Cowell’s entire catalogue has been taken over by BMI.”
1969_11_26_Kownatsky-BMI	Kownatsky seeks clarity on status of <i>American Melting Pot L594 (1940)</i> in particular and Cowell’s works with BMI in general and requests un updated BMI catalog.
1969_12_02_Daniel-Kownatsky	Oliver Daniel uses the royal “we” to authorize sending <i>American Melting Pot L594 (1940)</i> to Dr. Ward Woodbury, Rollins College, Winter Park, FL.
1969_12_04_SRCowell-FC	Sidney grants permission for Rollins College to attain <i>American Melting Pot L594 (1940)</i> .
1969_12_05_Kownatsky-Daniel	Kownatsky thanks Oliver Daniel of BMI for authorizing use of <i>American Melting Pot L594 (1940)</i> Rollins College. “The last BMI symphonic catalogue we have is dated 1963. Is there a more recent edition with more up-to-date information? If so, we should appreciate receiving two or three copies for our files.”
1969_12_08_SRCowell-Seder	<p>“Dear ?Mr. Seder, is it, still?</p> <p>“I enclose authorization for Rollins College to borrow the materials for Mr. Cowell’s [<i>American Melting Pot L594 (1940)</i>] ... it is extremely valuable for a composer to have these unpublished works so easily and completely available.</p> <p>“Many years ago, presumably in the late 1930’s, Charles Weidman commissioned, and paid for, two works for dance by Henry Cowell. [<i>Dance of Sport L482a (1931)</i>] seems entirely lost, but I seem to have a complete set of parts for <i>Steel and Stone</i> [<i>Dance of Work L476a (1932)</i>], which Mr. Cowell often listed among his orchestra works.”</p> <p>“Periodically either Mr. Weidman or I start a search for this score, which Mr. Cowell borrowed from Mr. Weidman to show someone, and never returned. Meanwhile I occasionally get a request for the piece.”</p> <p>“There is a band piece that Mr. Cowell wrote for Edwin Franko Goldman’s birthday [<i>Festive Occasion L625 (1942)</i>], which was played by the band but which has never interested either other bands nor any publisher ... Let me know if you would like to have it deposited with you.”</p>

1969_12_11_Kownatsky-SRCowell	“Thank you very much for sending along ... [<i>American Melting Pot</i> L594 (1940)] <i>Festive Occasion</i> L625 (1942).
1970_05_--_SRCowell-Kownatsky	<p>In her undated letter, Sidney writes that, “Mr. Daniel is welcome to give his permission if he likes! [for <i>American Melting Pot</i> L594 (1940)] though I did mention to him that it is not required with respect to live performance or publication. As this is a bit irrelevant, I would appreciate your always checking with me – as you have done. Without my permission, the situation is as before; you should not release the material. I am usually within reach!</p> <p>“Thank you for what you say about [<i>Festive Occasion</i> L625 (1942)] for band. The Goldman Band played it so parts must exist, I think, and I will try again to locate them.”</p>
1970_05_26_Kownatsky-SRCowell	<p>“Thank you ... for clearing up for us the matter of loan of your late husband’s compositions. Our records will be marked accordingly.”</p> <p>“We have not yet heard from Mr. [Leland] Smith of Stanford University. Naturally, we shall be very happy to co-operate. When he does request the material for [<i>Rhythmicana for Rhythmicon and Orchestra</i> L481 (1931)], we shall be certain to let you know. Incidentally, you may be interested to know that this particular composition is presently on view in an exhibit on Fleisher Collection here in the Library.”</p> <p>Seder has retired and “is now living in Mexico.”</p>
1970_12_02_SRCowell-Smith	<p>This is a copy of SRC’s letter to Leland Smith with a handwritten p.s. She writes, “Thank you so much for sending the tape of your ‘realization’ of the solo introduction for [<i>Rhythmicana for Rhythmicon and Orchestra</i> L481 (1931)]... (Oliver Daniel is very anxious to hear it also.)</p> <p>“I’ve talked to Mr. Daniel of BMI and Mr. Kownatsky of the Fleisher Collection about your request for permission to make a copy of the score for Rhythmicana ... Of course I should be glad to have more than one copy in existence, for one thing: the holograph, from which was made the off-print that you have, is apparently lost.</p> <p>“I should be glad to give permission for whatever copying of score and parts you feel is needed for performances at Stanford with your fine orchestra ... It seems to me desirable to keep track of this piece and its future performances, and I can only do that if the materials continue to be handled by Fleisher ...</p> <p>“I hope you know how very much I appreciate all you are doing, it is no small thing. If you will keep me informed about performances if any, I just might get back to Stanford to hear the piece ...</p>

	<p>“The reporter who wrote about your work in a recent Stanford Observer knows something I don’t: He mentions an earlier performance which has escaped my records. If you could tell me where, when and by whom it was performed I should be obliged to you.</p> <p>“If questions come up about Mr. Cowell’s intentions here or there, the best person to make suggestions about such things is Lou Harrison, whom you must know ... He studied theory and composition with HC early in his career, and heard many of HC’s lectures, including, – possibly but I’m not sure – demonstrations of the Rhythmicon. Anyhow he is usually very good at imagining what HC (as distinct from himself!) might do in a given situation. He recently completed an unfinished movement of HC’s [<i>Symphony No. 20 L945 (1965)</i>]. This is just a suggestion, I don’t want to complicate what is already a very complicated project!</p> <p>“Please give my cordial regards to Maestro Salgo: the week of Cowell music sponsored by the music department, in which Salgo’s orchestra gave some fine performances, was a real landmark in Mr. Cowell’s life, and he often mentioned the generosity of spirit that lay behind ‘Cowell week.’”</p> <p>Sidney notes the Library of Congress “has 2 mvts. Of holograph plus off prints of score (61 pp.) and a set of parts. The offprints should undoubtedly have gone to Fleisher, but I did not know this until later,”</p>
1970_12_03_SRCowell-Spivacke	<p>This is a copy of Sidney Cowell’s letter to Dr. Harold Spivacke at the LC.</p> <p>“Dear Harold:</p> <p>In 1966, unable to imagine they would ever be needed, I gave you not only two holograph movements of a piece by Henry Cowell called [<i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i>], but also a complete set of off-prints of score (61 pp.) and parts. The latter should have gone to the Fleisher Collection, which had been responsible for the copying ... Now a young faculty member of the music department at Stanford University proposes to do the piece with the university orchestra (under Sandor Salgo, used to be a very good group). His name is Leland Smith, he is an ardent electronicist and tells me his computer is developing expressive qualities that earlier electronic instruments did not have. He has realized the part of this piece for rhythmicon on the computer and has sent me a tape of the long solo introduction.</p> <p>“He now writes for permission to have the score copied at Stanford and parts made. I know music given to you does not circulate.</p> <p>Sidney seeks what at the LC might be usable in a performance score.</p>

1970_12_24_Colby-Spivacke	Edward E. Colby, Head Librarian of the Music Library at Stanford, seeks photocopies of the relevant <i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i> materials.
1971_01_07_Spivacke-Colby	<i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i> materials will be sent to Stanford but should be returned to the Fleisher Collection. "If you record it, we should be grateful if you would lend us a tape so that we could copy it."
1971_02_24_Kownatsky-SRCowell	Fleisher has received "from Stanford the original score for [<i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i>]" but no other information on the performance developments but Kownatsky will keep Sidney Cowell apprised.
1971_05_02_SRCowell-Kownatsky	On a postcard, Sidney Cowell writes: "I've learned indirectly that the original March perf. Date for [<i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i>] was put off to May 23 rd ." She mentions the LC-Stanford-Fleisher pathway for the score.
1971_05_11_Kownatsky-SRCowell	"We have had no kind of communication at all from Stanford and I was glad to receive your communication so that we know just what is happening" regarding <i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i> . Kownatsky indicates he will follow up with Leland Smith in the middle of June.
1971_06_24_Kownatsky-SRCowell	"We have a report from Tom Siwe, Assistant Professor of Music at the School of Music, University of Illinois at Urbana-Champaign, for the material of Henry Cowell's [<i>Pulse L565 (1939)</i>] for a performance on 8 August." "Is there a complete listing available of where Cowell's works are held at present so that we might keep our records up to date." "Incidentally, I have not had any kind of indication concerning the score, [<i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i>], and I wonder just what they may have done with the work."
1971_06_29_SRCowell-Kownatsky	"Henry Cowell's [<i>Pulse L565 (1939)</i>] is under contract to a small publishing house called Music for Percussion – one of the activities of the famous percussion player Paul Price [1921-1986] ... the piece is with the printers now and will be out in September, too late for Mr. Siwe's needs." "As to [<i>Rhythmicana for Rhythmicon and Orchestra L481</i>], a lady who went to hear it at Stanford said it was announced that the performance of this piece has been put off to next October. That is all I know! "Unfortunately, the closest thing that exists to a complete listing of Cowell works is ... at BMI. Only a part of this list is included in their pamphlets on Mr. Cowell. I have the

	presumably complete set of contracts here at Shady so I can always discover whether or not a piece has acquired a publisher. (But waifs and strays do occasionally turn up.) It would not be too difficult for me to write the name of the publisher, if any, on a list you might send me of the Cowell works you have – if that is simple for you ... I do not always know of publication under consideration; but I do of course always have to sign a contract eventually, and the copies are kept here. Some early ones are missing, but none since about 1944 I believe.”
1972_04_10_SRCowell-Kownatsky	<p>“I have a request from Broadcast Music, Inc. for the complete orchestration and the duration of Henry Cowell’s piece [<i>Rhythmicana for Rhythmicon and Orchestra L481</i>], performed by the Stanford University Orchestra on December 3, 1971, – for logging purposes.</p> <p>“As I am not sure whether or not the materials have been returned to Philadelphia, nor whether Mr. Kownatsky will know the duration of the piece, I am addressing you both but mailing first to Philadelphia. If Mr. Kownatsky does not have both bits of information, I would appreciate his forwarding one copy of this letter to Mr. [Edward] Colby [of Stanford] for the latter’s help in getting whatever Philadelphia does not have.”</p>
1972_04_19_Kownatsky-SRCowell	<p>Harry Kownatsky inquires about <i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i>.</p> <p>“I have been meaning to write you for some time. Apart from having had returned to us the original material which was lent to Stanford, we have heard nothing and so your letter has been forwarded to Mr. Colby.</p> <p>“It was my impression that any material which was made up would be deposited with us but, of course, no such thing has happened. Perhaps when you have gotten some kind of reply, you would be good enough to pursue the matter further and let me know just what the situation is.</p> <p>“With kindest regards, “Sincerely yours”</p>
1972_04_28_Colby-SRCowell	<p>Colby attributes the late return of <i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i> materials to “the visiting composer here, György Ligeti, who is teaching in place of Professor Leland Smith while the latter is on leave.” Ligeti desired to examine the score.</p> <p>“The timing of the Stanford performance on December 3, 1971, was 21 1/2 minutes.”</p>

1972_05_24_Kownatsky-SRCowell	<p>“I must apologize for having delayed informing you that we had received from Mr. Colby the score and parts for Henry Cowell’s [<i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i>]. I note that the parts are marked with the stamp of the American Composers Alliance.”</p> <p>“Unfortunately, we are coming to the close of our fiscal year and funds for the necessary material [copies of the score and parts] are not available until the beginning of July.”</p>
1972_07_14_SRCowell-Franceschini	<p>Sidney Cowell mentions to Romulus Franceschini there are unspecified “legal & © complications involved with use of material for Mr. Cowell’s [<i>Concerto for Piano and Orchestra L440 (1927)</i>]” which “Syracuse” would like to perform.</p>
1972_11_10_SRCowell-Kownatsky	<p>Sidney requests that the Library send the score and parts of <i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i> to C. F. Peters attention Hinrichsen.</p>
1973_05_08_Kownatsky-Gillespie	<p>Kownatsky’s letter to C. F. Peters Corporation addresses the return of Becker’s score for the Sixth Symphony but also poses a question:</p> <p>“Have you remembered to ask about the Cowell [<i>Rhythmicon for Rhythmicon and Orchestra L481 (1931)</i>]. I am interested to learn whether or not it will be published. If not, our score should be returned to us without further delay. It is, after all, library property and I may not allow it to just go off into oblivion.”</p>
1973_05_10_Gillespie-Kownatsky	<p>Gillespie replies to Kownatsky’s letter (1973_05_08_Kownatsky-Gillespie). <i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i> is “being returned to you today under separate cover insured special delivery ... The decision is to delay publication ... for the time being in order to concentrate upon other Cowell scores – the early experimental string quartets [it is unclear whether all four of the quartets from before 1940, <i>String Quartet No. 1 – Pedantic L197 (1916)</i>, <i>String Quartet No. 2 (1928)</i>, <i>String Quartet No. 3 – Mosaic L518 (1935)</i>, <i>String Quartet No. 4 – United Quartet (1936)</i>, are intended] and the [<i>26 Simultaneous Mosaics L923 (1963)</i>].”</p>
1975_05_07_Dennison-SRCowell	<p>Dennison sends a two-page list of 52 works by Cowell “now in the Fleisher Collection. Those with RS preceding the number are scores only ... The publisher or agent is perhaps out of date but represents the way it appears on our cards at the moment.”</p> <p>Dennison provides two copies – the second for edit and return by Sidney Cowell.</p>
1975_05_12_SRCowell-Dennison	<p>Sidney Cowell provides a seven-page reply which expresses her idea that FC should stick to unpublished works and possess all parts for the same. Sidney Cowell provides clarity regarding publishers and rights.</p>

1975_05_20_Dennison-SRCowell	Dennison expresses gratitude for Sidney's comprehensive list and clarification of the Fleisher Collection policies. "We do, however, try to cooperate with the publisher or composer by (1) withdrawing the work from circulation, (2) circulating the work according to stipulations set forth by the publisher or composer, (3) providing a safety factor to all concerned by keeping ours as a back-up copy in case of loss of published versions."
1975_08_19_Jackson-Dennison	Richard Jackson, Head of the Americana Collection at the Library & Museum of the Performing Arts, indicates he is forwarding <i>Festive Occasion L625 (1942)</i> per Sidney's request.
1975_08_25_Dennison-Jackson	Sam Dennison acknowledges receipt of <i>Festive Occasion L625 (1942)</i> with the note that "Sidney Cowell and I have been working toward getting a fuller representation of Cowell works in Fleisher Collection."
1975_08_25_Dennison-SRCowell	Dennison thanks Sidney for <i>Festive Occasion L625 (1942)</i> . "Fleisher Collection is seriously understaffed at present but I am trying very hard to keep this from affecting any of our Cowell plans.
1975_09_18_Dennison-SRCowell	"I have marked the [<i>American Melting Pot L594 (1940)</i>] ... as 'Withdrawn at the composer's request.'" Dennison also seeks clarity regarding certain identity of <i>Reel No. 1 L463-1a (1932)</i> .
1975_10_01_Cohen-Dennison	Sara Cohen, for Sidney Cowell, is sending "her only copy of [<i>Reel No. 2 L506 (1934)</i>], written for John Becker in 1934," thus she confirms FC possesses <i>Reel No. 1 L463-1a (1932)</i> . Cohen indicates the reel for Becker came is a "Xerox of a holograph in the Oakland Public Library."
1975_10_01_SRCowell-Franceschini	Sidney Cowell gives permission for Thomas Siwe to perform <i>Pulse L565 (1939)</i> at the University of Illinois. Further she asks about giving permission for the Fleisher Collection to use their judgment in lending works without seeking her permissions.
1975_10_07_Dennison-SRCowell	Dennison conveys appreciation for clarity regarding <i>Reel No. 1 L463-1a (1932)</i> and <i>Reel No. 2 L506 (1934)</i> .
1975_10_08_Franceschini-SRCowell	Franceschini acknowledges receipt of Sidney Cowell's permission for Thomas Siwe to use <i>Pulse L565 (1939)</i> . He asks, "Is Paul Price indeed the publisher of this piece?" "Sam Dennison and I have discussed the matter of your giving us blanket permission to lend Mr. Cowell's unpublished works at our discretion. This would certainly be agreeable to us and would save a great deal of time in future transactions ... We would need from you a formal letter granting such clearance."

	<p>In addition he includes a list of Cowell's unpublished works in the Fleisher Collection.</p> <p><i>American Melting Pot</i> L594 (1940) (withdrawn)</p> <p><i>Atlantis</i> L423 (1926)</p> <p><i>Exultation</i> L328a (1930)</p> <p><i>Four Continuations</i> L486 (1932)</p> <p><i>Horn Pipe</i> L493 (1933)</p> <p><i>Irish Suite for String Piano and Small Orchestra</i> L452 (1928)</p> <p><i>Jig in Four</i> L527 (1936)</p> <p><i>Reel No. 1</i> L463-1a (1932)</p> <p><i>Return</i> L566 (1939)</p> <p><i>Slow Jig</i> L415a (1933)</p> <p><i>Suite for Small Orchestra</i> L499 (1934)</p> <p><i>Symphony No. 1</i> L245 (1918)</p> <p><i>Two Appositions</i> L484a (1932)</p> <p><i>Vestiges</i> L305a (1922)</p> <p><i>Vox Humana</i> L576 (1930)</p>
1975_10_09_SRCowell-Dennison	<p>Sidney Cowell acknowledges Dennison's appreciation for information regarding <i>Reel No. 1</i> L463-1a (1932) and addition of <i>Reel No. 2</i> L506 (1934).</p>
1975_10_10_SRCowell-Franceschini	<p>Sidney Cowell indicates Siwe actually desires to perform <i>Return</i> L566 (1939) and not <i>Pulse</i> L565 (1939). She also specifies that <i>Reel No. 1</i> L463-1a (1932) is an orchestration of <i>Lilt of the Reel</i> L463/1 (1928) for piano – “piano version published in USSR and US edition AMP [Associated Music Publishers]. Add: orchestral version withdrawn.”</p> <p>Sidney Cowell provides updates on <i>Vestiges</i> L305a (1922), <i>Suite for Small Orchestra</i> L499 (1934), and <i>Exultation</i> L328a (1930).</p> <p>“I have a contract with BMI covering all Mr. Cowell's music except for a few things with ASCAP publishing house, e.g. Schirmer ... Your list of Cowell unpublished works is not going to be long, and it has on it some things like [<i>Atlantis</i> L423 (1926)] which, it is my present impression, is unlikely ever to be performed ... As you see, I'm trying to divest myself and my estate, of things requiring permissions, etc., and to simplify the list of things to keep track of that have to be handled in a special way.”</p>
1975_10_14_Dennison-SRCowell	<p>Dennison indicates <i>Reel No. 2</i> L506 (1934) will be processed for the Collection.</p>
1975_10_23_Franceschini-SRCowell	<p>Franceschini is thankful for help in managing Cowell's unpublished works. FC still awaiting Siwe's request for <i>Return</i> L566 (1939). Incipits for <i>Slow Jig</i> L415a (1933) and</p>

	<i>Jig in Four L527 (1936)</i> for clarity. Clarity sought regarding <i>Vestiges L305a (1922)</i> . Franceschini addresses idea of blanket permissions.
1975_10_24_SRCowell-Dennison	Sidney Cowell submits scores for <i>Dance of Sport L482a (1931)</i> (aka Competitive Sport) and Steel and Stone [<i>Dance of Work L476a (1932)</i>]- works for Charles Weidman to choreograph and which Weidman retained holographs.
1975_10_30_Dennison-SRCowell	Dennison expresses gratitude for <i>Dance of Sport L482a (1931)</i> (aka Competitive Sport) and <i>Dance of Work L476a (1932)</i> (aka Steel and Stone) scores.
1975_10_31_SRCowell-FC	“This will authorize the Curator of the Fleisher Collection at the Philadelphia Free Library to allow performance or study of any compositions by Henry Cowell in their hands, at his discretion, without fee. This permission does not, however, cover works in copyists’ manuscript which have subsequently been published: see list of published works. “Many thanks, (signed) Sidney Cowell (Mrs. Henry Cowell) “This permission applies only in my lifetime. Under my will all rights in Henry Cowell’s music are devised to the National Institute of Arts and Letters. My attorney is Harvey Stuart, 60 East 42 nd Street, NYC.”
1975_11_07_Franceschini-SRCowell	Franceschini acknowledges blanket permission and states, “I am sure this will help considerably in meeting a growing interest in these compositions and will certainly expedite their circulation.”
1976_03_08_Hays-FC	Doris (Sorrel) Hays’s requests the <i>Suite for Piano and String Orchestra L620 (1941)</i> and <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> for examination.
1976_04_22_Dennison-SRCowell	Dennison thanks Sidney for sending <i>Dance of Sport L482a (1931)</i> and sends two questionnaires for the aforementioned work and <i>Reel No. 2 L506 (1934)</i> .
1976_05_11_Dennison-SRCowell	Dennison acknowledges receipt of questionnaires for <i>Dance of Sport L482a (1931)</i> and <i>Reel No. 2 L506 (1934)</i> .
1976_09_29_Dennison-Michaelson	Dennison sends <i>Four Irish Tales L605 (1940)</i> (a.k.a. Tales of Our Countryside) Xerox masters and prints to Carl Michaelson at Associated Music Publishers.
1976_12_16_Jackson-Dennison	Richard Jackson, Library & Museum of the Performing Arts, NYPL, indicates “we mailed to you today in a large envelope several items which Mrs. Cowell wanted you to have.” Jackson offers ongratulations for an unspecified “first concert.” The items sent comprise <i>Teheran Movement L839 (1957)</i> , <i>Vox Humana L576 (1930)</i> and <i>Dance of Sport L482a (1931)</i> .
1976_12_20_Dennison-Jackson	Dennison acknowledges Jackson’s note regarding <i>Teheran Movement L839 (1957)</i> , <i>Vox Humana L576 (1930)</i> and <i>Dance of Sport L482a</i> , and mentions a “February concert.”

1976_12_27_Dennison-SRCowell	Dennison thanks Sidney Cowell for having Jackson send <i>Teheran Movement L839 (1957)</i> , <i>Vox Humana L576 (1930)</i> and <i>Dance of Sport L482a (1931)</i> .
1977_05_16_Spiegelman-Franceschini	Joel Spiegelman, from the New Russian Chamber Orchestra, indicates interest in <i>Suite for Piano and String Orchestra L620 (1941)</i> and <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> for performance with Doris (Sorrel) Hays as solo pianist.
1977_05_18_Franceschini-Spiegelman	Franceschini acknowledges Spiegelman's request for <i>Suite for Piano and String Orchestra L620 (1941)</i> and <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> . Parts need to be extracted, yet.
1977_05_20_Franceschini-Hays	"Under separate cover I am sending you the score of Henry Cowell's [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>] for a one month perusal period."
1977_07_02_SRCowell-FC	"A former student [?] of Mr. Cowell's will be here July 13 and may be able to help with some puzzles in two of Henry Cowell's scores which you have: [<i>Vox Humana L576 (1930)</i>]... and [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>]."
1977_07_04_Hays-Franceschini	Doris (Sorrel) Hays writes, "Jonathan Sternberg will get in touch to view this and the microfilm of the [<i>Suite for Piano and String Orchestra L620 (1941)</i>]"
1977_07_08_Franceschini-SRCowell	"Under separate cover we are sending you the scores of Henry Cowell's <i>Vox Humana L576 (1930)</i> and [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>]." Circulation record and Music Reservation form included.
1977_07_14_Franceschini-Hays	Franceschini acknowledges return of <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> and asks for "commitment ... of performance" before extracting parts. Meanwhile, "We have begun working on the process of copying the microfilm of the [<i>Suite for Piano and String Orchestra L620 (1941)</i>], but have not yet reached a satisfactory conclusion."
1977_07_25_SRCowell-Franceschini	"I am returning ... [<i>Vox Humana L576 (1930)</i>]... The friend whom I asked to look this over thinks it's a perfectly good piece and that all that ails it is its title ... Mr. Cowell was doubtless just thinking of music related to the human voice, a melodic piece in other words. He probably didn't realize that the rest of the quotation is '... clamans in deserto' which suggests a desperation the music does not have. "As to the [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>], John Cage came by and suggested ... the pianist David Tudor, is probably the best person to replace the instructions for the piano strings in the 'Leprechaun' movement and we agreed that David can make the movement playable even if he can no longer retrieve the exact instructions Mr. Cowell once set down. John went off with the copy of the music of

	<p>course, since I have no other, and something tells me it will be a long time before that copy is returned to me, if ever. However, if David succeeds in [sic] making the work playable it will be worth it. Eventually this copy <u>should</u> be returned either to you or to me but I somehow feel it is better not to count on it.</p> <p>“Will you therefore charge me for this copy as you do any lost score and replace it for your shelves? If when duplicating this [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>] you can make another copy for me which I can keep permanently, and of course charge me for it as if it were a sale, I would appreciate it, as a good many people play on the piano strings nowadays and I have visitors occasionally whose opinions in the matter of lost techniques I might like to collect.</p> <p>“Incidentally, your records should show that the rights in the piece belong to Associated Music Publishers (because the [<i>Banshee L405 (1925)</i>] is theirs). I gather that eventually they want the whole set but at the moment their mind is on collections of Cowell piano solo music.</p> <p>“With apologies for my high-handed disposal of your rental copy – and I hope that this won’t make too many complications for you – I am</p> <p>Cordially yours, [signed] Sidney Cowell”</p>
1977_07_28_Franceschini-SRCowell	<p>“I have discussed the [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>] situation with Sam Dennison and we both agree that, considering all you’ve done for us and all that Henry Cowell has done for American music, the least the Fleisher Collection can do is present you with a complementary copy of the score.”</p> <p>“Incidentally, regarding the title [<i>Vox Humana L576 (1930)</i>], I personally see nothing wrong with it. The words simply mean ‘human voice’ and do enjoy an independent existence. There is no reason they must be forever tied to the well-known quotation.”</p>
1977_08_06_SRCowell-Franceschini	<p>“I do appreciate so much your kind words about Mr. Cowell and the flattering gift from the Fleisher Collection of a print of the [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>]. My ambition, erratic though it is, is to get this piece performable and publishable, since I get so many inquiries about more Cowell music for the piano strings.</p> <p>“Don’t forget, however, to bill me for the rental copy that I (for all practical purposes) gave away.</p> <p>“No interest has ever been shown in [<i>Vox Humana L576 (1930)</i>] except by its composer,</p>

	<p>who was very attached to it. My feeling about the name, even if you ignore the rest of the famous quotation, still is that it is somehow too big for the piece. The Latin words seem heavy and portentous, which is not the character of the music. However, as nobody is about to change the title, all this is a bit theoretical.”</p>
1978_03_01_SRCowell-FC	<p>“This note will accompany a set of incipits of the 5 movements of Henry Cowell’s [<i>Suite for Piano and String Orchestra L620 (1941)</i>], made from the this sheets of the score at the New York Public Library. Performances in the 1940’s [sic] always used the composer as piano soloist and the piano part has strayed. There are hints about it in the score, but it is not written out in full.</p> <p>“A copy of a piano part complete with full indications for clusters and piano strings is, of course, required for the publication and programmes of the work. Holo thin sheets are now in the New York Public Library at Lincoln Center, but no complete form of the piano part has been found.</p> <p>“A number of bibliographic lists mention this work as to be found in one library or collection or another, in various forms. I am now sending a set of these incipits to several places where the score and parts were presumably complete before moving elsewhere under circumstances that might have left a piano part behind.</p> <p>“If, like me, a collection now receiving this note with the pages reproduced from the first pages has a shelf reserved for unidentified fragments and strays, I would be most grateful if such an odd lot of pages could be searched on my behalf for anything that might match up with the enclosures. A surviving piano score might be on thin sheets in Mr. Cowell’s hand, but it might also consist of a holograph on regular paper in pencil or ink, or of a Photostat or black-line copy of some sort. I will be glad to pat for the time of a searcher and for 3 good copies if a piano part is found.</p> <p>“This is a piece often requested for performance but the score and parts were only recently found. I venture to bother you because the parts are incomplete in respect of the important solo piano part.”</p> <p>Includes incipits for <i>Suite for Piano and String Orchestra L620 (1941)</i>.</p>
1978_12_29_SRCowell-Franceschini	<p>“In the course of our lengthy attempts to sort out your Henry Cowell holdings ... I inquired for the lost piano part for the [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>] ... you said that since the Leprechaun was incomplete you never made a piano part. When I met him recently at NYPL Mr. Dennison was under the impression that the type of listing in the earlier catalog meant that you did have parts. So I hope that</p>

	<p>except for the piano part this will prove to be true, because Associated Music Publishers wants to make the piece available.”</p> <p>“In my copy of the score in Henry's hand, the Leprechaun seems complete ... but there are no directions and one bit remains a mystery.</p> <p>“AMP has arranged for David Tudor to edit a number of Cowell piano pieces that have remained in manuscript, and as Mr. Tudor heard Mr. Cowell play the Leprechaun many times, we hope he can either figure out how the puzzling passage was played, or reconstitute it, to the point of recomposing it himself, if necessary. He has a copy of the score. If this piece can be put together, AMP proposes to issue it as a solo piano piece in a piano collection, as well. (Mr. Cowell saved himself the trouble of learning two versions by using the piano version he had played as a solo whenever he orchestrated piano pieces into a suite, there are six or eight examples.)</p> <p>So: I am writing to ask whether AMP may borrow whatever parts you do have, which will be of help to them? ... I will get them by hand to AMP ... we'll combine the whole thing in one package for Mario di Bonaventura whenever he is ready to start his people to work on the [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>] (I have had a request for score and parts by March 1st, for a performance, but I don't see how this is possible if you do not have a complete set of parts and the Leprechaun is not usable yet.)”</p>
1979_01_10_Franceschini-SRCowell	<p>“We do not have parts for the [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>]. What we have is a full score consisting of: 1. The Fairy Bell 2. The Banshee 3. The Leprechaun.”</p>
1980_08_02_SRCowell-FC	<p>“Excuse vagueness of superscription, I deal with six or eight libraries and am never too sure who is in charge of what.</p> <p>“This is to say that I am the somewhat puzzled recipient of a piece by Henry Cowell called [<i>Festival Overture for Two Orchestras L692 (1946)</i>] (not the same as [<i>Festive Occasion L625 (1942)</i>]). This piece is for two orchestras and was written ... [for] Dr. William Knuth of San Francisco State College, (now part of the University of California). Date of composition is 1946.</p> <p>“The reason I think you may like to have it is that the score is a complete set of negative photostats, from which, presumably, Mr. Seder made a copy and set of parts sometime after November 1965 [see 1965_10_01_Seder-Cowell]. A note in my hand on the cover asks Oliver Daniel to comply with Mr. Seder's request to send the score for copying at Philadelphia and then return it to me. Fifteen years later it comes to me from a publisher</p>

	<p>to whom it was submitted and who refused it – just when, I am not sure. Anyhow, I mention in 1964 that I have sent or am sending the original – the holograph – to the Library of Congress. So the holo should be safe.</p> <p>“I can’t tell whether Mr. Daniel ever actually forwarded this score for copying by you, or not; if he did I don’t see how it got to the publisher who has just sent it to me.</p> <p>“I think you should have this copy, since in the remote event that somebody wants a copy you can make better use of the Photostat negs. than anybody else. I don’t believe Mr. Knuth ever performed the work; and if there are parts, it will be because they <u>were</u> made, in 1966 or so, chez vous, from this copy.</p> <p>“Many thanks for all your help over the years and for the real service Mr. Fleisher’s objectives have done for Mr. Cowell’s music; the piece ... [<i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i>] is written and talked about in all sorts of odd places like Tokyo and Zagreb; and it was thanks to your library that a copy was made and saved.”</p>
1980_08_25_Franceschini-SRCowell	<p>Franceschini offers belated acknowledgement of Sidney’s August 2 letter and receipt of <i>Festival Overture for Two Orchestras L692 (1946)</i>. “As far as I have been able to ascertain, Oliver Daniel never did send this score to Theodore Seder as suggested by your note on the score cover.” Time for copying parts remains an issue.</p>
1980_09_24_SRCowell-Franceschini	<p>Belated replies continue and Sidney writes:</p> <p>“I’m glad the [<i>Festival Overture for Two Orchestras L692 (1946)</i>] has found a settled home. The Music Division of the Library of Congress, at the moment, is being bothered by several Cowell projects all at once – not all of them mine but I feel I can’t add any Cowell queries or chores at the moment.</p> <p>“Unless the materials for the [<i>Festival Overture for Two Orchestras L692 (1946)</i>], which are mentioned in an informal card catalogue that I have, are holograph parts, the Library of Congress doesn’t really want them. If I had my wits about me parts would not be sent there to begin with since nothing circulates, so they are of no use.</p> <p>“When some years ago the score and parts of [<i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i>] ... was returned to me instead of to you after its first performance at Stanford University, I sent the whole business to the Library of Congress. Harold Spivacke (1904-1977) was able to extricate these materials somehow by convincing one of the administrators that the score belonged to you, the parts were of no use to the Library of Congress and none of them were holographs the Library is interested</p>

	<p>in anyway.”</p> <p>“All thanks to the Fleisher Collection for its contribution to preservation of Cowell pieces that are proving important. I’ve also greatly appreciated, over the years our cheerful, frank and amiable relations.”</p>
1980_10_02_Franceschini-SRCowell	<p>Franceschini indicates he will be placing <i>Festival Overture for Two Orchestras L692 (1946)</i> “in our reference score collection” until copies can be acquired from the Library of Congress.</p>
1980_10_20_SRCowell-Franceschini	<p>Sidney Cowell indicates the LC possesses holographs of parts for <i>Festival Overture for Two Orchestras L692 (1946)</i>. The work “for two orchestras was written for William Knuth then at the S.F. State Teachers’ College. Mr. Knuth apparently never played it, though there is a letter mentioning proposed dates; but no program or other evidence.”</p> <p>“I like the principle of keeping anything unpublished in your hands in good condition for performance ... I have been stretching my income rather thin lately to help with various research and/or publication projects connected with Mr. Cowell.”</p>
1980_10_24_Franceschini-SRCowell	<p>Romulus Franceschini is willing to cover the cost of copying <i>Festival Overture for Two Orchestras L692 (1946)</i> from the LC.</p> <p>“I consider our Henry Cowell holdings extremely important and would like to see them as complete as possible.”</p>
1980_11_01_SRCowell-Franceschini	<p>Sidney Cowell expresses appreciation for the Collection’s desire to acquire parts for <i>Festival Overture for Two Orchestras L692 (1946)</i>.</p> <p>“When David Tudor was working on collation of HC mss. at LC recently” he indicated parts were holographs and a score might not be among LC possessions.</p> <p>Donald Leavitt identified as Chief of LC Music Division.</p> <p>Sidney mentions copyright of the work as of 1968 as impacted by “the new law.”</p>
1980_11_17_Hitchcock-Dennison	<p>Hitchcock writes:</p> <p>“I spent a most profitable afternoon in the Collection last month ... Romulus Franceschini was most helpful in putting both the score of Cowell’s [<i>Ostinato Pianissimo L505 (1934)</i>] and the Cowell correspondence file at my disposal. It seems that your photonegative score is about as close as we can get to Cowell’s holograph manuscript, so it is quite valuable. Also, with the help of the correspondence you have, the typewritten sheet (with additions in Cowell’s hand) laid into your score copy, and the blue-crayon markings on the latter, I have proven – to <u>my</u> own satisfaction, anyway – that your photoneg score was the one which Ben Weber copied for the printed edition of the piece.</p>

	<p>“Romulus and I spoke of the desirability of having a positive photo, blown up, made of you negative score.”</p> <p>Hitchcock requests a copy and indicates he has enclosed permission from Theodore Presser Company. Permission letter not contained in file.</p>
1981_03_02_Hitchcock-Dennison	<p>Hand-written note questioning FC reception of November 1980 letter addressing <i>Ostinato Pianissimo L505 (1934)</i>. “enclosed is a copy of the carbon.” No copy resides in the file.</p>
1981_03_30_Lichtenwanger-Dennison	<p>Handwritten letter and notes from William Lichtenwanger.</p> <p>“Here is the list Rom[ulus Franceschini] asked for, of the Fleisher scores I think are Henry Cowell holographs. Four are questionable, but probably are HC’s. The [<i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i>] looked to me like a copyist’s score with signature & some markings by HC.”</p> <p>The list:</p> <p><u>Glossy Photographic Prints:</u></p> <p>299m <i>Hymn and Fuguing Tune No. 10 L813 (1955)</i></p> <p>6377 <i>Rondo for Orchestra L774 (1952)</i></p> <p>6411 <i>Symphony No. 9 L787 (1953)</i></p> <p><u>Neg. Photostats:</u></p> <p>4071 <i>American Pipers L645 (1943)</i></p> <p>RS463 <i>Atlantis L423 (1926)</i> (prologue)</p> <p>RS1025 <i>Festival Overture for Two Orchestras L692 (1946)</i></p> <p>RS472 <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> (“consisting of 3 ‘separate’ pieces, the order varying from time to time.”)</p> <p>RS474 <i>Jig in Four L527 (1936)</i></p> <p>1008m <i>Ostinato Pianissimo L505 (1934)</i> (“miniature score”)</p> <p>1001m <i>Pulse L565 (1939)</i></p> <p>1003m <i>Return L566 (1939)</i> (“miniature score”)</p> <p>RS475 <i>Symphony No. 1 L245 (1918)</i></p> <p><u>Pos. Photostats:</u></p> <p>5877 <i>Ongaku L846 (1957)</i></p> <p>? <i>Reel No. 2 L506 (1934)</i></p> <p>3161 <i>Symphony No. 2 – Anthropos L541 (1938)</i></p> <p>4075 <i>Symphony No. 3 – Gaelic L636 (1942)</i></p> <p><u>Ozolid Prints:</u></p>

	<p>264m <i>Duo Concertante for Flute, Harp, and Orchestra</i> L894 (1961) 787R <i>Four Irish Tales</i> L605 (1940) (a.k.a. Tales of Our Countryside) 2281s <i>Hymn, Chorale and Fuguing Tune No. 8</i> L713 (1947) 3746 <i>Pastoral and Fiddler's Delight</i> L587 (1940) 3168 <i>Symphonic Opus 17</i> L547a (1938) ? <i>Teheran Movement</i> L839 (1957) <u>Machine (Xerox, etc.) Copies</u> ? <i>Dance of Sport</i> L482 (1931) ("piano solo version") 6654 <i>Symphony No. 12</i> L830 (1955-56) 6655 <i>Symphony No. 14</i> L874 (1959-60) <u>Not seen by Lichtenwanger</u> 273p <i>Little Concerto</i> L620a (1942) ("on loan to Dallas") 2595 <i>Suite for Small Orchestra</i> L499 (1934)</p>
1981_04_30_Lichtenwanger-Dennison	<p>"Many thanks to you for sending ... HC's [<i>Suite for Small Orchestra</i> L499 (1934)]. I'm not entirely sure of its origin either. LC has one full score of the work on 10 pages of old-fashioned manuscript paper; HC gave it in 1959. And we (habit!) have another, on deposit since 1977, that consists of ink on 10 transparencies; Sidney Cowell notes on it that 'Henry wrote out this score from the parts in the early 1960's.' The parts she means presumably are the 21 that came from the score. "Yet Henry, in one of his five lists of his works made at different times in his life, says 'Suite/Small orch./Fleisher=1929.' The '1929' of course is wrong, as are many of his datings made years after the event. I say 'of course' because all the other indications point to 1934; but is it possible that either on your score itself or in some accession file you have a record of the exact of approximate date?" Lichtenwanger notes he is examining details of scores – apparently for his catalog.</p>
1981_05_31_Lichtenwanger-Dennison	<p>Lichtenwanger acknowledges receiving <i>Suite for Small Orchestra</i> L499 (1934) – "just about the most worn and beat-up and sloppily-written of his ink copies I've seen." "He went through a period, after leaving the army in May 1919, of trying to write music – at least his fair copies – more neatly, with smaller note-heads, straighter stems, printed letters instead of his scrawl; and at times he tried to be downright fancy. "But I don't think he ever reached the point where he could consistently achieve the quality of your score ... At some point he started using a copyist by the name of Carl Pagano."</p>

1981_06_22_Dennison-Lichtenwanger	Dennison notes Lichtenwanger's research on the score for <i>Suite for Small Orchestra L499 (1934)</i> and assertion it is not "a holograph (or is it an holograph?)." Dennison also mentions he is proof-reading his own book: <i>Scandalize My Name: Black Imagery in American Popular Music (Critical Studies on Black Life and Culture)</i> , Taylor & Francis, 1981. ISBN 0824093097.
1981_06_23_Hitchcock-Dennison	The stationery heading bears the following information: "Biblioteca Berenson, The Harvard University Center for Italian Renaissance Studies, Villa I Tatti, via di Vincigliata 26, 50135 Florence, Italy." H. Wiley Hitchcock reiterates his request "for photos of the Cowell [<i>Ostinato Pianissimo L505 (1934)</i>] photonegative score – i.e. for a positive photo of the score, blown up, in glossy finish ... You'll recall that I got Theodore Presser's permission for this, and sent you a copy of it in my letter to you of last November 17 th (!)."
1982_04_22_Franceschini-SRCowell	Guy Klucevsek (see http://www.guyklucevsek.com), while performing with the Relache ensemble, expressed interest in Cowell's <i>Concerto Brevis for Accordion and Orchestra L878 (1960)</i> "and the difficulties you were having with the publisher, Pietro Deiro, who, apparently is reluctant to extract orchestral parts." Franceschini offers to extract parts and provides specific and fair conditions.
1982_04_27_SRCowell-Franceschini	Sidney Cowell encourages Franceschini to contact Pietro Deiro Publishing (133 7 th Ave. South, NY – formerly the Accordion Music Publishing Company [AMPCO]), as "neither Guy Klucevsek nor I have had any luck getting him to answer our letters." "copies made by non-union copyists usually prevent performance or broadcast. Mr. Cowell had a union stamp, as a longtime performing member, and was therefore allowed to make his own parts. But parts made by friends had in some cases to be redone at union rates." Sidney asks FC to send copies of <i>Concerto No. 2 for Koto and Orchestra L940 (1965)</i> to Stephen Fisher with C.F. Peters."
1982_05_05_Franceschini-SRCowell	Franceschini to contact Pietro Deiro publishing about the <i>Concerto Brevis for Accordion and Orchestra L878 (1960)</i> . "Unfortunately, we do not have a score of Cowell's [<i>Concerto No.2 for Koto and Orchestra L940 (1965)</i>]."
1982_05_18_Franceschini-Pietro_Deiro	Franceschini offers to handle part extraction for <i>Concerto Brevis for Accordion and Orchestra L878 (1960)</i> . He includes conditions of loans.

1982_07_03_SRCowell-Franceschini	<p>Sidney Cowell approaches the results of the complicated and convoluted miscommunications with Pietro Deiro Publishing and <i>Concerto Brevis for Accordion and Orchestra L878 (1960)</i>.</p> <p>“When the accordion player Guy Klucevsek hoped to arrange a performance for Henry Cowell’s [<i>Concerto Brevis for Accordion and Orchestra L878 (1960)</i>] some months ago and could get no reply from the publisher Pietro Deiro, nor information about the existence of parts, he and I both mentioned the problem to you in different connections. You were then kind enough to make a proposal (which Mr. Deiro seems not to have received, but you outlined it to me and I tried to pass it on) to help.”</p> <p>“Now Mrs. Elsie Bennett, who <u>is</u> the American Accordionists’ Association and who commissioned this work 20 years ago or so to begin with, writes that she has undertaken the correspondence for Mr. Deiro, which is a great help ... She also assures me that she investigated the files and finds not only that Mr. Deiro does have a copy ... but there is a well-made, perfectly usable, set of parts.”</p>
1982_07_04_SRCowell-Franceschini	<p>Sidney Cowell sends a copy of <i>Concerto Brevis for Accordion and Orchestra L878 (1960)</i>. “The same piece exists for accordion and piano and has been, I understand, played by Guy Klucevsek, whom I understand you have met. It is a very difficult part, ‘full of sharps and flats’ as a performer said accusingly to Mr. Cowell years ago. The version with orch. has never been played, but Deiro has complete parts.”</p> <p>“I had no idea Mrs. Bennett still felt possessive about the many accordion pieces (more than 40, she told me) that the Amer Accordionists’ Ass’n, of which she is founder and has always been President, has commissioned or requested. I am glad she is involved because Pietro Deiro has not replied to orders nor any letters for some years ... Anyhow, I fully expect that the whole operation can disappear any moment, and I thought you had better have this copy ... Mrs. B—is very suspicious of your motives and mine, lest we make money on a piece which has never been performed in 20 years, and just might make \$75 if it were. However, with such people I just leave ‘em lay ... I tried to explain to Mrs. B—that the Free Library of Philadelphia is not trying to compete in the music business but am not sure I got my point over.”</p>
1982_07_13_Franceschini-SRCowell	<p>Franceschini acknowledges receipt of <i>Concerto Brevis for Accordion and Orchestra L878 (1960)</i>.</p>
1983_02_14_SRCowell-Franceschini	<p>Sidney Cowell writes, “These are parts for a piece Henry Cowell wrote for the San Quentin band about 1938. I don’t know where the score is. The piece was not successful</p>

	<p>from Henry's point of view and he asked that it be 'withdrawn.' Meanwhile it got on several lists so is occasionally asked for. But he didn't want it played.</p> <p>"However, I am always being told not to destroy anything! So perhaps you would house these parts against the time when they will answer some now-unforseeable [sic] question about something or other."</p> <p>"My present search ... has to do with Martha Graham's wish to revive two solos for which HC wrote the music in 1937. He made no copies of the score, which he sent in phrases of different lengths that could be pasted on a 'final' score by Louis Horst. [Martha's] music director. I have searched and inquired, and so has Martha, but no luck. The dances were called [<i>Deep Song L537 (1937)</i>] and Immediate Tragedy [<i>Sarabande L534 (1937)</i> per Lichtenwanger], but what heading the music may have had I don't know – these were Martha's titles for the dance given toward the end of creation of the dances. Our search has boiled down to curiosity about where the papers of Louis Horst may be. He lived in Philadelphia at one time, so I supposed there is a remote chance that he might have left his papers."</p> <p>A post script addresses the <i>Concerto Brevis for Accordion and Orchestra L878 (1960)</i>, of which "All copies except for the publisher's file were trashed on account of the heavy inventory tax, although the Accordion Ass'n lady offered to do something about them ... Deiro 'has not been well.' ... There is a copy at NYPL, though no parts. Some things you can do and some things you can't, I find."</p> <p>[<i>Ensemble for String Orchestra L380b (1956)</i>] III. Adagio sostenuto is enclosed but appears identical to a simple score for quintet. <i>Vox Humana L576 (1930)</i> is penciled into the margin where Sidney Cowell mentions the San Quentin piece.</p>
1984 -- -- Cox-FC	<p>Ainslee Cox, conductor of the Edwin Franko Goldman Memorial Band (formerly the New York Military Band), writes:</p> <p>"Please note that a score, duplicated from the Library of Congress' original, is included with the parts of Henry Cowell's [<i>Festive Occasion L625 (1942)</i>]. This should now make the Fleisher Collection's set complete. This is done with the approval of Mrs. Henry Cowell.</p> <p>"It was a pleasure to perform the work this summer. Since score and parts have long been separated (and since Cowell did not think highly enough of the piece to pursue performances of publication), it is likely that ours was the work's first performance since the year it was presented by the Goldman Band – 1942.</p>

	<p>“We thank you for making it possible for us to revive the work.” This letter must be from late 1984 given the performance discussed.</p>
1984_05_24_Cox-FC	<p>Ainslee Cox points out his intention for the Edwin Franko Goldman Memorial Band “to re-create this summer one of the Goldman Band’s historic concerts, a program given in 1942 at which every piece played was originally conceived for concert band – evidently a first. On the program was a work by Henry Cowell, [<i>Festive Occasion L625 (1942)</i>], which Cowell composed especially for that, the 25th, season of Goldman Band concerts.”</p>
1986_01_24_SRCowell-Franceschini	<p>Sidney Cowell asks the Fleisher Collection to “please send a good readable copy of the score of Henry Cowell’s [<i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>] ... to Peter Paul Nash, BBC.”</p>
1986_03_26_Franceschini-SRCowell	<p>Franceschini writes to Sidney, “Thank you very much for the scores and vocal score of [<i>Fire and Ice L640 (1943)</i>].” “The vocal score indicates that there was an orchestral version. Is there a score around for that?” “Glenn Steele, Band Director at Temple University, told me that he was informed by Associated Music that the [<i>Little Concerto L620a (1942)</i>] is ‘temporarily out of print.’ We have a copy of the orchestral version. Do you have a copy of score and parts of the band version we can ... add to the Fleisher Collection?”</p>
1986_04_01_SRCowell-Franceschini	<p>“From the U.S. Copyright Office: The following registration for EP 121427 of 1944 is reported as follows: [<i>Fire and Ice L640 (1943)</i>]; music by Henry Cowell, words by Robert Frost; (By permission of the publishers, Henry Holt & Col, Inc.). (For four-part chorus of men’s voices, with accompaniment). (Boston Music Co., secular choruses, no. 2446). Registered in the name of Boston Music Co., under Ep 121427 following publication March 6, 1944. No renewal found.” “I noticed mention of an orchestral version for this piece, too, but have never seen it. If it ever existed, it must have been lost in the flood that ruined a lot of Boston Music Company materials.” “I hereby assign to you 100% of any rental fees you may collect for this piece.” “As to the ... Concerto Piccolo [<i>Little Concerto L620a (1942)</i>] I am delighted to know that there <u>is</u> a copy of the orchestral version and that you have it. I have a vague recollection of Cowell playing this with some small orchestra, but in that case, where are the parts?”</p>

	<p>Sidney includes a copy of the score and mentions this was recorded by the McGill University band with a soloist from the faculty. “As I am sure you know, music publishers are all having a very hard time financially – partly, apparently, because the popular music long counted on to make up financial losses for ‘long-hairs’ nowadays goes directly on to tape and disk and by-passes publishers entirely. This makes the service that the Fleisher Collection renders more important rather than less, as published things go out of print, not really ‘temporarily’. This suggests to me that I should send you copies of as many printed Cowell compositions as I can, out of print or not. In 1977, I sent sets of 110 pieces each ... to five University reference libraries in different parts of the country (along with a set of available records) and so far I have kept these collections up to date.”</p> <p>“I have always thought of Fleisher as a site for problems. But a lot of what once seemed safely printed music, like [<i>Fire and Ice</i> L640 (1943)] seems to be on its way to various eventual problem categories. If you would like such a collection of possible future problems, please let me know. You might find yourselves in the position of having to make more Xeroxes of ‘t.o.p.’ items, on request from performers, than you really want to do. NYPL is the only other place that will provide copies, but they are not really equipped for this service, because only one or two heads of collections there are allowed to handle rare items.”</p>
1986_04_10_Franceschini-SRCowell	<p>“Thank you for the copyright information on [<i>Fire and Ice</i> L640 (1943)] ... [and] for the parts of the band version of [<i>Little Concerto</i> L620a (1942)].”</p> <p>“We will, of course, be most grateful for whatever printed music you send us.”</p>
1986_04_17_SRCowell-West_Point	<p>This is a copy of a two-page letter Sidney Cowell sent to West Point Military Academy regarding “a piece for band and piano which was commissioned by you bandmaster, Captain Francis Resta, for the sesquicentennial celebration of the academy in 1941 or 1942. Its world premiere, with the composer at the piano, took place January 25, 1942.”</p> <p>“About a year ago, you were kind enough to locate the autograph copy for the catalogue of Henry Cowell’s works, [by] William Lichtenwanger.”</p> <p><i>Vox Humana</i> L576 (1930) premiered on 25 January 1942 according to Lichtenwanger who cites Middletown Times-Herald, 26 January 1942. <i>Little Concerto</i> L620a (1942) (aka Concerto Piccolo) also appeared on this same date with Cowell at the piano according to Lichtenwanger.</p> <p>“More recently, a faculty member from Michigan State University at East Lansing called on you in connection with his thesis about the series of sesquicentennial commissions</p>

	<p>from American composers.”</p> <p>“[O]nce at Yale it was four years before ... [a mislaid] piece was noticed in its temporary quarters and put back where it could be found again if needed.”</p> <p>Sidney Cowell also requests the band score and parts for <i>Little Concerto L620a (1942)</i>. “The Fleisher Collection will circulate ... material to performers on request, with no performance fee and only a minimum charge for handling. If you have other unique copies of 20th century American band scores, you might like to place a set of the materials with Fleisher so that the works can circulate and be performed. Few libraries will circulate such items for performance, but the Fleisher Collection was established to do just this. If a work is published, they defer to the publisher with respect to performances, but as works go out of print, they render a valuable service to American music.”</p> <p><i>Little Concerto L620a (1942)</i> “was contracted for publication by Associated Music Publishers/BMI in 1947. But they cannot find a copy and their copyright expired in 1975. Since there seems to be no record of a renewal, all rights now reside in me, and I can legally arrange for circulation of the piece through Fleisher, which circulates other Cowell works under similar circumstances.”</p> <p>“I have many pleasant memories of accompanying my husband to West Point in the 1940’s, when he several times heard his band works performed or played piano solos, or something like the work now in question, with the band. Mr. Cowell’s introduction to Captain Resta was due to a long-time mutual friend, the famous composer-pianist from Australia, Percy Grainger, and I haven’t forgotten two or three dinner parties hosted by the Commandant at the Clubhouse, along with many pleasant post-concert parties at the Resta’s house. There was a very warm relationship between Mr. Cowell and the bandsmen, and they made him a gift that he especially treasured: a baton made by a fine craftsman among the bandsmen from several different local woods. It is inscribed with some mention of the Sesquicentennial, and is now in the Cowell Collection at the New York Public Library in Lincoln Center.”</p>
1986 05 27 SRCowell-Franceschini	<p>Sidney Cowell presents a copy of “[<i>Fantasia (Enigma Variations) L769 (1952)</i>] by Henry Cowell on a theme by Ferdinand [recte Friedrich Wilhelm] Kücken (1810-1882) written especially for the U.S.M.A. Band, 1952 to Captain Francis Resta.”</p> <p>Sidney credits “Lichtenwanger’s ingenious retrieval operations, in the interest of his catalog.”</p> <p>Cowell “was always interested in opposites, in any field, but more especially music. So</p>

	<p>this piece has a form that is the opposite of Elgar's. Actually, it is a form for theme and variations that he had used several times before, in the same spirit of contradiction to a convention.”</p> <p>“Instead of eliminating all mystery and surprise by starting with something simple that is handled variously and eventually built into a complex climax, Cowell starts with comparatively elaborate music within which is concealed a simple musical idea that loses its various layers of concealment, one by one, until the ‘enigma’ is solved by its appearance at the end of the piece in its simplest form.”</p> <p>“This is what was <u>said</u> about the piece in advance; but whether or not this is what he actually did in the end, you will have to decide as I can't see well enough to read the score. I always have to issue these caveats in connection with Henry's remarks about his pieces, especially when made in advance, because he occasionally changed his mind in midstream so that the piece took on a new direction, as he usually forgot to mention. (This is what happened when he sat down to write a Thanksgiving Psalm from the Dead Sea Scrolls: he put this heading on the score and then set an entirely different text, which had nothing of Thanksgiving about it at all, a detail he forgot to mention. Years later he corrected, on one Xerox, the title to read [<i>Lines from the Dead Sea Scrolls L829 (1956)</i>], but copies and catalogs with the mistaken title persist, so that conductors send for the score only to find that this big choral work is not at all suitable for performance at the end of November. It seems to be impossible to catch up with such things, so I hope you will cast a severe critical eye on the subtitle [<i>Fantasie (Enigma Variations) L769 (1952)</i>] and eliminate it as well as you can if the music does not match it.”</p>
1986_06_13_Franceschini-SRCowell	The Library acknowledges receipt of <i>Fantasie (Enigma Variations) L769 (1952)</i> with a name correction for Kücken.
1986_06_24_SRCowell-Franceschini	<p>Sidney is puzzled over Cowell's association of <i>Fantasie (Enigma Variations) L769 (1952)</i> with Kücken, as the composer “was not a person to go rummaging around in the 19th century.”</p> <p>Sidney asks that a second copy – mistakenly included – be sent to NYPL.</p> <p>“[T]he New York Public Library ... has the most complete collection of HC music, and I try to see that they have a copy of anything that turns up.”</p>
1986_06_27_Franceschini-Jackson	Franceschini forwards a copy of <i>Fantasie (Enigma Variations) L769 (1952)</i> to NYPL.
1987_03_07_SRCowell-FC	“I was under the impression that we had set up some arrangement that put you in charge of performance rights for unpublished Cowell works in your collection, since I can't

	<p>expect to be around indefinitely to respond.</p> <p>Anyway, Jan Williams of the State University of New York at Buffalo asks me to send you my permission for a performance of [<i>Return L566 (1939)</i>] by Henry Cowell, on April 27, 1987 during their North American New Music Festival, and this is it.”</p>
1987_03_12_Smith-SRCowell	Kile Smith confirms an arrangement for unpublished works exists.
1987_03_19_Dennison-Lichtenwanger	<p>Dennison congratulates Lichtenwanger on the catalog. “You have produced a monument!”</p> <p>“I would like to simmer down long enough to do an in-depth review for American Music, so you haven’t heard the last of me!”</p>
1987_06_27_SRCowell-Letaz	<p>Sidney Cowell copies Kile Smith on a letter written to Gregg Letaz of the Music Sales Corporation regarding <i>Sinfonietta L443 (1928)</i> (and permission for FC to update copies with “corrections by the editor David Tudor.”</p> <p>“Mr. Tudor’s editing includes attention to errata on a list provided by Jorge Mester most kindly. The Mester-Tudor errata list derives from a copy of the edition published in Europe, as AMP [Associated Music Publishers] provided when Mester recorded the work with the Louisville Orchestra.”</p> <p>Sidney writes in the margin, “I was trying to get the original score as used by Nicolas Slonimsky.”</p>
1987_12_14_SRCowell-Smith	<p>Sidney Cowell apologizes for missing a chance to meet Kile Smith and family, who bought a potted Christmas cactus for the occasion. Smith conveys this story in a taped interview with this author.</p> <p>“I have a funny letter from a conductor at a Scottish festival who writes that the parts for [<i>Sinfonietta L443 (1928)</i>] looked okay, so when he came to a blank place in the score he ‘gave the orchestra its head’ and coasted along himself through the blank areas in his score until the Xerox turned legible again.”</p> <p>“Mr. Cowell was very definite about wanting it [<i>Ensemble for String Orchestra L380b</i>] as movement as movement #3 of [<i>Sinfonietta L443 (1928)</i>].</p>
1991_03_09_SRCowell-FC	<p>Sidney Cowell sends scores and parts for <i>Grinnell Fanfare L729 (1948)</i> and <i>Fantasia (Enigma Variations) L769 (1952)</i> – “Neither is copyright ... I am no longer able to write legibly.”</p> <p>“The [<i>Grinnell Fanfare L729 (1948)</i>] is in rehearsal by the London Gabrieli Brass Ensemble for a recording with an English record company.”</p> <p>“I have been informed of a cache of twelve pieces for symphonic band by Henry Cowell,</p>

	<p>at a university in the Midwest. I am trying to get sets of photocopies for the Library of Congress, which has the largest single collection of Cowell manuscripts, with also a set for you, as I presume they are nearly all unpublished.”</p> <p>“Mr. Cowell died twenty-five years ago but his music continues to be recorded, published and performed at the rate of two or three such events a year. Lately there has been a run on recorder music and wind pieces; but the last inquiries have been for chorus-and-orchestra works.”</p>
1991_04_21_SRCowell-FC	<p>Sidney Cowell sends “scores for which you are free to arrange rental.” Marginal markings by FC indicate “to Music” for the first work and “Band” for the remaining.</p> <p><i>Celtic Set L543 (1938)</i> – “piano solo and score for 2 pianos; copyright 1941”</p> <p><i>Shoonthree L571 (1939)</i> – “conductor’s condensed score, full score, parts; copyright 1943 ... <i>Animal Magic of the Alaskan Eskimo L659 (1944)</i> – “conductor’s condensed score, parts; copyright 1945 ... <i>A Curse and a Blessing L732 (1949)</i> – “parts, conductor’s condensed score; copyright 1950.”</p>
1992_04_18_King-FC	<p>Terry King sends photocopies of <i>Little Concerto L620a (1942)</i> and <i>Hymn and Fuguing Tune No. 1 L651a (1944)</i> to FC. Included is a Music Sales Corporation form with fill-in sections granting permission for King to make copies and signed by Laura Branso, Print Licensing Manager. Copies came from the archives of the Goldman Band.</p>
1992_04_29_SRCowell-FC	<p>Sidney Cowell also sends a copy of <i>Hymn and Fuguing Tune No. 1 L651a (1944)</i>. “This is published by Leeds but is long out of print.” Also enclosed was a recording – From the Steeples to the Mountains, London Gabrieli Brass Ensemble, Christopher Larkin, conductor. Available from Helios CDH55018.</p> <p>“I am 88, and blind, so can’t expect to be able to keep track of materials and respond to requests for them, so I am grateful to the Free Library for taking a certain responsibility on my behalf, with respect to Henry Cowell’s music for brass.”</p>
1992_06_09_Kent-SRCowell	<p>Frederick James Kent acknowledges receipt of works from Sidney Cowell and Terry King but states a score for <i>Hymn and Fuguing Tune No. 1 L651a (1944)</i> is still missing.</p> <p>“Please thank Mr. King of Waterloo, Iowa, for supplying materials from the Goldman Collection of the University of Iowa.”</p> <p>Kent provides a list of Cowell’s band work.</p> <p><i>Animal Magic of the Alaskan Eskimo L659 (1944)</i></p> <p><i>Celtic Set L543 (1938)</i></p> <p><i>A Curse and a Blessing L732 (1949)</i></p>

	<p><i>Fantasia (Enigma Variations)</i> L769 (1952) <i>Festive Occasion</i> L625 (1942) <i>Fire and Ice</i> L640 (1943) <i>Grinnell Fanfare</i> L729 (1948) <i>Little Concerto</i> L620a (1942) <i>Shipshape Overture</i> L617 (1941) <i>Shoonthree</i> L571 (1939) <i>Vox Humana</i> L576 (1930)</p>
1992_06_13_SRCowell-Kent	<p>Sidney Cowell states she will look for score for <i>Hymn and Fuguing Tune No. 1</i> L651a (1944). “I thought I should perhaps mention that [<i>Fire and Ice</i> L640 (1943)] was written for one of the service academies in Washington, and it is for men’s chorus and either ‘brass’ or ‘band.’”</p> <p>“On the London Gabrieli Brass Ensemble CD there are four Cowell pieces ... [<i>Grinnell Fanfare</i> L729 (1948)] ... <i>Hymn and Fuguing Tune No. 12</i> L850 (1958), <i>Tall Tale</i> L709 (1947), and [<i>Rondo for Orchestra</i> L774 (1952)]”</p> <p>Fleisher only possesses a copy of the first work.</p> <p>The Rondo “I remember as not particularly interesting, having been written for a school edition or a student band competition, or some such.” Sidney Cowell to get copies of these works to FC. Although a FC marginal notation indicates this is <i>Rondo for Orchestra</i> L774 (1952), FC no. 6377, the <i>Rondo for Brass</i> L851 (1958) seems the more likely score as this is turned over to the band section in July 1992.</p> <p>“I am very grateful for the Fleisher interest in this Cowell material; it goes back to the initiation of the WPA copying project financed by Mr. Fleisher in the 1940s for collection of music at the Philadelphia Free Library, which had incomplete materials and good music copyists out of a job.”</p>
1992_06_23_Kent-SRCowell	<p>Kent acknowledges FC needs scores for <i>Hymn and Fuguing Tune No. 1</i> L651a (1944) and <i>Vox Humana</i> L576 (1930). Furthermore, as of this time FC does not have <i>Hymn and Fuguing Tune No. 12</i> L850 (1958), or <i>Tall Tale</i> L709 (1947). FC does have <i>Rondo for Orchestra</i> L774 (1952) but not a Rondo for band – <i>Rondo for Brass</i> L851 (1958).</p>
1992_06_30_SRCowell-Kent	<p>Sidney Cowell sends scores for <i>Rondo for Brass</i> L851 (1958), <i>Hymn and Fuguing Tune No. 1</i> L651a (1944) and <i>Hymn and Fuguing Tune No. 12</i> L850 (1958), but she does not have scores for <i>Vox Humana</i> L576 (1930) or <i>Tall Tale</i> L709 (1947).</p> <p>The letter is signed in a hand other than SRC’s failing script.</p>

1992_07_08_Kent-SRCowell	Kent acknowledges receipt of scores for <i>Rondo for Brass L851 (1958)</i> , <i>Hymn and Fuguing Tune No. 1 L651a (1944)</i> and <i>Hymn and Fuguing Tune No. 12 L850 (1958)</i> and expresses regret over Sidney Cowell not having <i>Vox Humana L576 (1930)</i> or <i>Tall Tale L709 (1947)</i> .
1992_07_15_SRCowell-Kent	Sidney Cowell responds to Kent's acknowledgement. Sidney Cowell notes Lichtenwanger lists <i>Vox Humana L576 (1930)</i> at FC. She indicates "A [<i>Tall Tale L709 (1947)</i>] ... was written for the Mercury Wind Instrument Library and published by Merrymount Music Press; later acquired by Presser, whom I will now write with a request to send you a copy. (I still dream of being able to refer people to a single source for examination of a single kind of Cowell composition!)" Sidney Cowell signs in her significantly deteriorating script.
1992_07_21_Kent-SRCowell	Kent specifies that FC possesses <i>Vox Humana L576 (1930)</i> in orchestral score but not band. Kent refers to Franceschini's 1983 letter. <i>Tall Tale L709 (1947)</i> is in the Music Department. "This collection has a classed catalog – that is, patrons find music by the kind of ensemble in which they are interested ... The works of Henry Cowell are represented in twenty-four different classes, a real example of his versatility."
1992_11_04_SRCowell-Smith	Sidney Cowell sends "a photocopy of a piece [<i>60 L628 (1942)</i>] written by Henry Cowell for Percy Grainger's sixtieth birthday. This is for accession in your Cowell collection of wind pieces. "The holograph of this piece was sent at Mr. Grainger's death to the Grainger Museum in Melbourne, Australia. So far as I know, it had never been published, and may never have been performed." The signature is not in SRC's hand.
1992_12_16_Smith-Bloch	Kile Smith offers Henry Bloch congratulations on performing Cowell's <i>The Commission L803 (1954)</i> as told in Opera News. "I don't think [<i>The Commission L803 (1954)</i>] is published. If that is true, and you are looking for a home for the performance materials, I'd be honored to see them placed in the Fleisher Collection."
1992_12_23_Smith-SRCowell	Kile Smith acknowledges receipt of <i>60 L628 (1942)</i> and indicates he has "alerted a saxophonist of its existence." Furthermore, he congratulates Sidney on the performance of <i>The Commission L803 (1954)</i> and reports Kent has retired to Miami.
1993_01_03_Bloch-Smith	Henry Bloch writes, "I am indeed pleased to hear about your interest in Henry Cowell's [<i>The Commission L803 (1954)</i>]. As you can imagine, the music and text belong to the

	<p>estates of Henry Cowell and Colin McPhee, respectively. Only the orchestration and the score and parts are mine. Also, there are several publishers who have expressed an interest in the work ... even then it remains to be seen if anyone particularly wants to keep the manuscript parts. As for myself, I would like to see them in a collection like yours.”</p>
1993_01_06_SRCowell-Smith	<p>Sidney Cowell inquires about <i>Fire and Ice L640 (1943)</i>, because “the publisher has no parts.” Sidney no longer signs her own letters.</p>
1993_01_12_Smith-SRCowell	<p>Kile Smith indicates FC possesses the following for <i>Fire and Ice L640 (1943)</i>: “2 bond photocopy of ms. Score ... bond photocopy of published choral octavo (c1944, Boston Music Co.) ... complete ink transparencies of the parts for the <u>band</u> arrangement. These were copied at your direction</p>
1993_01_20_SRCowell-Homeyer	<p>Sidney Cowell copies FC on her letter to Phyllis Homeyer, Director of Publications for the Boston Music Company. “[<i>Fire and Ice L640 (1943)</i>] ... was written in 1943 for men’s voices and band, Lieutenant Thurmond, bandmaster at the school of the armed forces (approximate name) in Washington, D.C. The rights reverted to me at some time during the life of the first copyright period, after the Boston Music Company had a fire, or flood, or probably both, which destroyed all the materials except the 8^{vo} piano and chorus version. A version for voices and orchestra is listed, but I have never seen it, and the listing may have marked an intention rather than an accomplished fact.” “At some time during the Depression of the 1930s-1940s, the attention of a Mr. Fleisher of Philadelphia was drawn to the fact that the Free Library of Philadelphia contained a number of major works by American composers which could not be heard because there were no parts. Mr. Fleisher offered to sponsor a Works Project Administration enterprise, co-sponsored and directed by the Free Library of Philadelphia, for the purpose of making performances possible and also of employing a number of fine music copyists. There were several works by Henry Cowell that were made performable in this way, and the materials remained with the Library, although later on some of them were published. Because several of these happened to be compositions for band or wind ensemble, I have tried to see that the Free Library of Philadelphia has as complete a collection of such works ... When recently I found a band score of [<i>Fire and Ice L640 (1943)</i>], I sent it to the Free Library ... in 1986, a complete set of ink transparencies of the parts for the <u>band</u> arrangement were copied at my request, thus keeping the work viable.”</p>

1993_01_20_SRCowell-Smith	Sidney Cowell's cover letter to Kile Smith accompanied the copy of a letter to Boston Music Company and asks for a copy of parts for the <i>Fire and Ice L640 (1943)</i> band version. This is the final correspondence from SRC.
1993_04_29_Elkus-FC	This handwritten letter from Jonathan Elkus, Director of Bands at the University of California, Davis, holds the request for "a listing of the Henry Cowell music for concert band available through the Fleisher Collection."
1993_05_--_Smith-Elkus	This is Kile Smith's handwritten rough draft of a reply to Elkus. A space has been left for a list of Cowell's band music.
1995_02_16_Burn-FC	Chris Burn, referred by Wayne D. Shirley of the Library of Congress, seeks positive Photostats of <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> . "[A]t the bottom of p[age] 1 is the instruction: 'for key to string piano notation see directions'." Burns seeks these directions.
1995_03_08_Grolnic-Burn	Grolnic reports "we do not have the directions for the string piano notation for Cowell's "Leprechaun" [from <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i>]. I note in our files a similar request from Cowell's widow dated Feb. 16 th , 1968. It appears that the directions are irretrievably lost." Grolnic refers to Lichtenwanger's catalog.
1995_06_22_Smith-Oja	Smith congratulates Carol J. Oja for a published remembrance of Sidney Cowell. "I have had many occasions to talk to and correspond with Mrs. Cowell. I never failed to find her other than delightful." Smith relates the tale of a Christmas cactus and an ill-fated rendezvous. When Smith was in New York, Sidney Cowell canceled a meeting with the Smith family on account of illness. When he mentioned to Sidney that he had a potted present for her, "She said on the phone to please keep it, or, as I remember, 'Let that be my gift to you.' The cactus flourishes on our porch in Philadelphia."
1996_06_11_Smith-Hitchcock	Kile Smith mentions he has had contact "with a few orchestras concerning Cowell's centenary in 1997." He asks H. Wiley Hitchcock to confirm information contained in the Library records and Lichtenwanger catalogue which suggests the following works still await premieres: <i>Air and Scherzo for Alto Sax and Small Orchestra L897a (1963)</i> <i>Atlantis L423 (1926)</i> <i>Dance of Sport L482a (1931)</i> (aka Competitive Sport) <i>Jig in Four L527 (1936)</i> <i>Little Concerto L620b (1945)</i> (aka Concerto Piccolo – orchestra version)

	<p><i>Slow Jig</i> L415a (1933) <i>Symphonic Opus 17</i> L547a (1938) (orchestration of <i>Toccanta</i> L547 (1938)) <i>Symphony No. 3 – Gaelic</i> L636 (1942) <i>Teheran Movement</i> L839 (1957) <i>Two Appositions</i> L484a (1932) <i>Vox Humana</i> L576 (1930)</p>
1996_06_28_Hitchcock-Smith	<p>H. Wiley Hitchcock reports he is summering in Italy and all his records are in New York. “So far as I know, of the works whose titles you list, only [<i>Atlantis</i> L423 (1926)] is on the brink of performance ... by Michael Tilson Thomas and the San Francisco Symphony ... None of the others ring a bell with me, or sound an A, as having been performed.” “I really no longer have any kind of authority over her and Henry Cowell’s works. Her will included only pious hopes (with no legal force at all) that I would continue to be helpful in matters Cowellian – and I am trying to honor that request, but, under the will, with no authority of the sort I had, with power of attorney, before she died. Only the executors have that sort of authority; unfortunately, they know nothing about music but, even so, have done nothing to seek assistance from anyone that does.”</p>
1996_07_17_Smith-Boziwick	<p>Smith writes George Boziwick of the New York Public Library with thanks for “your willingness to help with the matter of the Cowell estate” and includes a list of “everything in the Collection of Henry Cowell’s. (I even included [<i>60</i> L628 (1942)], although it’s physically not within our walls, but next door.) There are not any mss. here, but we have prints in one form or another of the music listed.”</p>
1996_07_17_Smith-Hitchcock	<p>Kile Smith informs Hitchcock of the search for the Cowell Estate executor’s address.</p>
1996_09_17_Cohn-Smith	<p>Arthur Cohn, Director of Serious Music at Carl Fisher, writes Smith that “no performance was given of ... [<i>Vox Humana</i> L576 (1930)] under my direction.”</p>
1996_10_29_Smith-Hartnett	<p>Smith writes Sean and Leslie Hartnett “to know what your requirements would be, should we receive requests for performance for any ... unpublished works ... Estates usually grant us blanket permission to circulate the performance materials as long as we notify the estate.”</p>
1997_01_03_Frisch-Smith	<p>A fax from John Frisch, on stationery head declaring “Henry Cowell’s Musical Worlds 1997 Centennial Festival,” seeks the loan of [<i>Return</i> L566 (1939)] and <i>Teheran Movement</i> L839 (1957) “which we may program for the March 16th concert.” Also enclosed are a press release announcing the centennial event and a schedule of events which includes performances of <i>Homage to Iran</i> L845, <i>Irish Suite for String</i></p>

	<i>Piano and Small Orchestra L452 (1928), String Quartet No. 1 – Pedantic L197 (1916). Quartet Euphometric L283 (1919), Polyphonica L458 (1930), and 26 Simultaneous Mosaics L923 (1963) .</i>
1997_01_06_Frisch-Smith	Frisch thanks Smith for “the article, listings and quotation” [1997_01_06_Smith-Frisch] and mentions the June 20, 1996 premiere of [<i>Atlantis L423 (1926)</i>] by the San Francisco Symphony under Michael Tilson Thomas. Frisch includes the following quotation from Cowell and asks for the source: “In Europe, they say we should stick to our great American jazz, and not attempt composition on the scale and style originated in Europe. I think that is because they have not made the best use of their musical heritage, and in urging us to lay off, maybe they’re afraid of our competition.”
1997_01_06_Smith-Frisch	This is a fax which includes an article on Cowell contained in News from the Fleisher Collection 6 (November 1996), and a two-page list of FC Cowell holdings,
1997_04_08_Smith-Cooper	Smith thanks Rose Marie Cooper for the very short melody marked <i>For James Bailey</i> Lichtenwanger’s catalog missed this work which dates between <i>Symphony No. 17 L916 (1962)</i> and <i>Concerto Grosso L917 (1963)</i> .
1997_08_10_Bair-Smith	This electronic mail from Sheldon Bair to Kile Smith declares, “The Cowell parts look good. And thanks for inserting the bowings – our librarian was ecstatic! “Chester Lane at Symphony Magazine (ASOL) may call you at my suggestion. He is interested in the ... [San Francisco Symphony Orchestra’s] upcoming Cowell performances. I suggested he talk to you regarding other Cowell pieces that have never been performed ... He is interested in the gap between compositions and first performances.” Bair mentions the SSO’s unique repertoire, “Still and Yardumian and Finko for instance.”
1997_08_27_Bair-Smith	Bair addresses the Hartnetts, executors of Sidney’s will, in this electronic mail. “They are not related to Henry Cowell, but knew Sidney Cowell (not sure of her relationship to Henry [!!!]). She appointed the Hartnett’s executors of the estate.”
1998_07_02_Ripley-Smith	Tim Ripley, Eastman School of Music, writes, “I visited ‘The Collection’ today to finish my research ... I’ll be in contact about performing Cowell’s [<i>Pulse L565 (1939)</i>] and [<i>Return L566 (1939)</i>] . . . [T]he first complete performance of Cowell’s ... [<i>Symphony No. 3 – Gaelic L636 (1942)</i>] was done on November 11, 1996 at Northern Arizona University in Flagstaff, AZ. The performing ensemble was the NAU Symphonic Band with strings from the University Orchestra, conducted by myself.”

1998_07_06_O'Neill-Smith	Myk'l O'Neill expresses gratitude "for your aid in my research on the Rhythmicon ... I am currently in the process of authoring software for Mac. When completed the program would allow a performer to 'play' the Rhythmicon part. All that would be required would be a midi keyboard attached to the computer."
1999_07_02_Schedel-FC	Meg Schedel, a masters student at Peabody, requests an example from <i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i> for her 2001 thesis on interactive music.
2002_10_30_Walker-Herb	This is a chain of e-mails which trace Elizabeth Walker's, Head Librarian of the Curtis Institute, request for the "Banshee" movement from <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> . Peter Herb from Schirmer forwards permission to Kile Smith.
2002_11_05_Smith-Walker	Smith e-mails Walker to announce he is sending the "Banshee" movement from <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> via post.

Table A-2. Miscellaneous

FILE NAME	DESCRIPTION
1963_06_15_For_James_Bailey	An 11-measure 3/4 tune on treble clef for an unknown James Bailey. This tune is not in Lichtenwanger's catalog. This may be a relative of percussionist Eldon Bailey (See <i>Set of Five for Violin, Piano and Percussion L779 (1952)</i>). The work, not listed in Lichtenwanger's catalogue, dates between <i>Symphony No. 17 L916 (1962)</i> and <i>Concerto Grosso L917 (1963)</i> .
1963_06_17_LC_receipt_Rondo_L774	This is a Library of Congress receipt for copying charges related to <i>Rondo L774 (1952)</i> .
1965_03_30_FLP_receipt_Slow_Jig_L415a	The Free Library of Philadelphia receipt reflects charges for a Positive Photostat of <i>Slow Jig L415a (1933)</i>
1965_04_Jig_in_Four_L527_Slow_Jig_L415a	A file note indicates, "Correction: We have a copy here of the [<i>Jig in Four L527 (1936)</i>]. What we need info. on as soon as possible, and then a print for ourselves, [is] the [<i>Slow Jig L415a (1933)</i>]."
1965_11_03_FC_order_Little_Concerto_L620a	This is an order for parts for <i>Little Concerto L620a (1942)</i> (aka <i>Concerto Piccolo</i>).
1965_11_05_AMP_Little_Concerto_L620a	<i>Little Concert L620a (1942)</i> (aka <i>concerto Piccolo</i>) is only available via rental through Associated Music Publishers.
1965_12_31_Henri_Elkan_Music	Card with "Henry Cowell: Solo Piano Part only Not Published" written on it in addition to reference to Villa-Lobos <i>Woodwind Quintet</i> . Stamped address: Henri Elkan Music Publisher, 1316 Walnut St., Philadelphia, PA 19107
1969_12_02_SRC_BMI_roles	This file note on a telephone conversation clarifies that Sidney Cowell "actually controls" Cowell's works and Broadcast Music Incorporated (BMI) "acts as agent. If there is a charge for tickets for concert BMI levies a performance fee. BMI collects directly."
1971_memo_Rhythmicana_L481	This undated hand-scrawled note, likely an internal memo, mentions <i>Rhythmicana for Rhythmicon and Orchestra L481 (1931)</i> .
1986_01_27_FC_Reservation_Irish_Suite_L452	A "Tentative Music Reservation" for <i>Irish Suite for String Piano and Small Orchestra L452 (1928)</i> for Peter Paul Nash and the BBC Radio. Charges are to be sent to Sidney Cowell.

1987_12_15_Sinfonietta_L443_rights	<p>Rights to <i>Sinfonietta L443 (1928)</i> are clarified:</p> <p>“Contract for three movement version with Edition Adler (F. Charles Adler) dated Berlin, 30th November, 1931.</p> <p>“Rights transferred to Associated Music Publishers, which took out a copyright renewal, September 24, 1959.</p> <p>“The piece was printed by Adler, and the performance materials on rental by AMP [Associated Music Publishers] are reproduced from this printed version.</p> <p>“Bill Lichtenwanger found at LC a negative Photostat copy of the three-movement holograph score; the holograph itself seems to be lost; it may have been among the scores that Hannah Adler sold after her husband’s death.</p> <p>“The piece was composed for Nicolas Slonimsky’s Boston Chamber Orchestra, but there seems to have been one performance that preceded his.</p> <p>“In [<i>Sinfonietta L443 (1928)</i>], the composer used material from the string quintet [<i>Ensemble L380 (1924)</i>], from a piece called [<i>Marked Passages L429a (1928)</i>] which appears in piano programs of Richard Buhlig and Oscar Ziegler and which seems to have become [<i>Maestoso for Piano L429 (1926)</i>] much later; he gave the title [<i>Marked Passages L429a (1928)</i>] to the three-movement chamber work and I believe it was first performed under that title in Boston (See program.) Somewhat later it appeared on a program as <i>Symphonietta</i>, but seems to have settled down as [<i>Sinfonietta L443 (1928)</i>] by the time Adler published it in 1931.”</p> <p>“Much later, probably in the 1950’s, he decided he wanted to insert the string unison movement from [<i>Ensemble for String Orchestra L380b (1956)</i>] as a third movement ... This is the way Jorge Mester recorded it.”</p>
1987_Directions_to_house	Handwritten note provides directions to Cowell house in Shady.
1987_Greg_Letaz_AMP	Address for Greg Latez of Associated Music Publishers. <i>Sinfonietta L443 (1928)</i> written in margin
1992_07_06_Card_Rondo_L851	FC file card for <i>Rondo for Brass L851 (1958)</i> for 3 trumpets, 2 horns, and 2 trombones ca. 1959 reveals the work has been turned over to the chamber music collection. FC uses the Lichtenwanger catalog number..
1995_09_HC_rights_for_unpublished	FC file card specifies, “For all unpublished works, apply for permission from Dr. H. Wiley Hitchcock”
1996_07_17_List_HC_in_FLP	List comprising 80 works by Cowell and including band works not in the Fleisher Collection. Publishers identified and unperformed works indicated.

1997_07_01_Note_Two_Appositions_L484a	Errata sheet for <i>Two Appositions L484a (1932)</i> .
1997_11_List_HC_in_FC	List of 78 compositions by Cowell in FC. Too numerous to display here.
2005_04_Card_Shoonthree_L571	FC file card. <i>Shoonthree L571 (1939)</i> a gift of Sidney Cowell 21 April 1991 Pencil comment that “some parts missing from the published set: Bn II, Bass Sax, Cb.”
Card_Rhythmicon_notes	FC file card with quotation on Rhythmicon from Nicolas Slonimsky, “Henry Cowell,” American Composers on American Music, edited by Henry Cowell, NY: Frederick Unger Publishing Co., 1962. Pencil comment on reverse: “See Joseph Schillinger file. Printed sheet ‘Joseph Schillinger 1895-1943’”

Table A-3. News Clips and Press Releases

FILE NAME	DESCRIPTION
1959_01_21_Detroit_News	<p>Mossman, Joseph. "Composer's Success Aid: A Sense of Humor." <i>Detroit News</i>. 21 January 1959.</p> <p>"Henry Cowell is honored as one of the greatest of living composers. He has been an apostle of American music, a discoverer and patron of other composers, a scholar of music of ancient cultures, a teacher of renown and the creator of some of the most significant music in the modern repertory."</p> <p>"Back in 1923 the music world was shaken by the report of a piano concert in Leipzig, Germany."</p> <p>"I was engaged to play a recital of my own compositions," Cowell recalled, "and I had been going about one minute when the trouble began. Some of those in the hall shouted for my immediate departure from the city."</p> <p>"Others defended me. They said it was terrible music, but that I should be permitted to play the concert. The first attackers swarmed onto the stage by a stairway at the side. The others leaped across the footlights. They were brawling, and I was playing the piano, and it sure was a stageful."</p> <p>"The police came and arrested 20 people. I went on playing, and every number was hissed. I wondered why they didn't walk out on me if they disliked the music so much, but they all stayed and hissed all evening long. All but the 20 that were taken to the hoosegow, that is."</p> <p>"Cowell laughed heartily, and then suddenly became grave."</p> <p>"Very funny now, very funny indeed," he mused, "but I can assure you it wasn't funny that night. Did you ever try to play a concert while two opposing factions fought all around the piano?"</p>
1959_02_Daniel_Madras_L848	<p>Daniel, Oliver. "Henry Cowell: East and West." BMI, Inc. 1959.</p> <p>Daniel's press release announces completion and coming performance of <i>Symphony No. 13 – Madras L848 (1958)</i>. The first page contains a watermark sketch of Cowell.</p> <p>"[T]he work was undertaken while Henry Cowell and his wife were touring the Near and Far East under the auspices of the State Department and the Rockefeller</p>

	<p>Foundation. While in Madras in December, 1956, Mr. And Mrs. Cowell participated in the Music Festival and Conference sponsored by the Madras Music Academy.”</p> <p>“[Ongaku L846 (1957)], written as a result of his Japan Sojourn ... will be conducted by Scherman in Japan during April on at least two occasions.”</p> <p>“Paul Paray conducted [Symphony No. 11 – Seven Rituals of Music L790 (1953)] ... with the Detroit Symphony when they played at the Worcester, Massachusetts, Festival, and again at home in Detroit on January 8 and 9.”</p> <p>“Paul Kletzki, new conductor of the Dallas Symphony, conducted Cowell’s [Symphony No. 11 – Seven Rituals of Music L790 (1953)] in Dallas on January 5.”</p> <p>Daniels refers to reviews by Josef Mossman in the <i>Detroit News</i> and by Paul Rosenfeld in the <i>Dallas Morning News</i>. Daniels quotes both. Rosenfeld reports that Cowell’s “more recent compositions have had the most American tang since the works of the late Charles Ives and also a freedom from the cultism of a large group of talented Americans trained on Paris’ Left Bank.”</p>
1959_03_04_Hindu_Madras_L848	<p>Sambamoorthi, P. “Integration of Harmony: ‘Madras Symphony’s’ Success.” <i>Hindu</i>. 4 March 1959.</p> <p>Favorable review of Symphony No. 13 – Madras L848 (1958) with analysis by Professor Sambamoorthi.</p> <p>“Probably after [Yehudi] Menuhin’s performance in Madras this is the first time that a large gathering of music lovers turned up to listen to a performance of Western music.”</p> <p>“Selections from classical composers like Mozart and Mendelssohn figured in the programme. The orchestra consisted of 45 performers ... The mastery of bow technique, the dextrous [<i>sic</i>] manner in which <i>gana naya</i> effects were produced and the collective tone ensemble, all these captured the attention of the musicians present.”</p> <p>“The idea of incorporating some of the beautiful melodic concepts of Indian music naturally struck Mr. Cowell when he listened to a number of concerts in Madras.”</p> <p>“Phrases suggestive of the <i>poorvanga</i> (lower tetrachord) and <i>uttaranga</i> (upper tetrachord) of ragas like Charukesi (26th Mela), Kharaharapriya (22nd Mela) are</p>

	<p>heard. If the individuality of a raga is not continued, it should be remembered that such a thing is not possible from the very nature of the composition ... Jantaswara phrases and movements in Chapu Tala were interesting.”</p> <p>“It is a courageous experiment and a successful one too.”</p> <p>“The musical climate of the world is just now favourable for the intelligent understanding of the music of the East. It augurs well that this composition has been composed at the right time.”</p>
1959_03_04_Indian_Express_Madras_L848	<p>Brown, Robert E. “Indian Music Thro’ Foreign Ears: Premiere of Cowell Symphony.” <i>The Indian Express</i>. 4 March 1959.</p> <p>Favorable review of <i>Symphony No. 13 – Madras L848 (1958)</i> premiere.</p> <p>“Inspired by a visit to the Music Academy’s annual conference in 1956, the Symphony 13 takes it [<i>sic</i>] place along with the [<i>Persian Set L838 (1956-57)</i>], and a work on Japanese themes, [<i>Ongaku L846 (1957)</i>], as the outcome of Mr. Cowell’s direct contact with the music of Asia.”</p> <p>“The symphony is experimental, and Henry Cowell has been one of the outstanding experimenters in America since the days when he used his fists and elbows on the piano keyboard to produce ‘tone clusters.’ To the South Indian musician the symphony is not likely to invoke the traditional moods and feelings of the ragas, and it may frequently have more of a North Indian flavour than its title would suggest, whereas to the Western musician the general lack of harmony and insistence of the drone are bound to seem a little strange at first. To those with some knowledge of both systems of music it is interesting to notice that although the composer conscientiously observes Indian principles of scale structure and rhythm, he succeeds in evening an atmosphere which is more or less oriental without always being specifically Indian. At the same time, the sound of the Indian instruments used does form an integral part of the structure and one is aware of the advantages which a rich background of orchestrational technique can give the western composer in writing essentially single-line music in this style.”</p> <p>“Musicians and scholars are coming to the East in increasing numbers, and next year, for instance, at least two other American composers are expected to do intensive research here in Indian music over a period of several months.”</p> <p>“Madras may well have been the venue last night of an important historical event,</p>

	<p>for Henry Cowell has made a sincere approach to the composition of his symphony in terms of ‘feeling, philosophy and intellectual respect’ which are quite without parallel up to the present time.”</p>
1959_03_04_Mail_Madras_L848	<p>Manuel, Handel. “World Premiere of Madras Symphony: The Little Orchestra Excels.” <i>Mail</i>. 4 March 1959.</p> <p>Favorable review of <i>Symphony No. 13 – Madras L848 (1958)</i>. “Dr. Henry Cowell, the composer wrote ‘I hope the Music Academy will accept the dedication. I do not know enough to write music in keeping with the Indian tradition. But it is written using some ragas and talas in philosophical love and respect.’” “The music is by no means simple for a western orchestra. It demands the greatest technique from every department of the orchestra ... It was of course child’s play for the two Indian musicians N. V. Moorthy (Tabltarang) and E. M. Ramakrishnan (Jalatarang) who were the guest artists.” “The opening movement, Alapana-Andante rubato, was slightly marred by poor intonation both in the guitar and strings ... However, the Madras Symphony is an honest attempt to integrate the systems of the East and West, a trend in the right direction, and will certainly find its place in the books of musicologists.” Scherman “hopes to train two members of his own orchestra to play tablarang and jalatarang.” “Sponsored by President Eisenhower’s Special International Programme for Cultural Presentation.”</p>
1959_03_11_BMI_Madras_L848	<p>Daniel, Oliver. “Cowell’s Symphony No. 13 Wins Acclaim in India.” BMI, Inc. 11 March 1959.</p> <p>Daniel writes a glowing press release on the premiere of <i>Symphony No. 13 – Madras L848 (1958)</i>. He quotes Sambamoorthi’s article which calls the symphony “a landmark in the history of musical composition.” Daniels also reports that “S. Krishnan, noted authority on Indian music, wrote: ‘The ragas Cowell has used are all very gentle and languorous and a mood as lovely as twilight prevails over much of the work. As far as I could figure out, the man seems to have succeeded in doing what he set out to do – to start with</p>

	<p>Karnatic music as basis, reach out to North Indian music, and by evolution and synthesis produce something universal.”</p>
1959_03_11_BMI_News_Madras_L848	<p>“Cowell’s Thirteenth Has World Premiere.” BMI, Inc Press Release. 11 March 1959.</p> <p>BMI press release focused on the Little Orchestra Society presentation of <i>Symphony No. 13 – Madras L848 (1958)</i> and <i>Ongaku L846 (1957)</i>. “[<i>Ongaku L846 (1957)</i>] ... was another result of a tour of the Near and Far East undertaken in 1956 by Cowell and his wife under the auspices of the State Department and the Rockefeller Foundation.” “Before he was nine he had shared a neighbor’s enthusiasm for Gregorian chant, had heard <i>Il Trovatore</i> once and the Chinese opera several times.” Early biographical information includes the following: “Between 1923 and 1933 ... such diverse personalities as Bartok and Prunieres in Paris, Schnabel in Berlin, and Kandinsky in Dessau sponsored his concerts. For more than twenty-five years he also made annual tours of the United States.” The release reports “his recent four-year term as president of the American Composers Alliance” and his duties as “a member of the Permanent Judging Panel of Student Composers Awards, a competition designed to further the creation of music by students, sponsored by Broadcast Music, Inc.”</p>
1959_10_18_BMI_Madras_L848	<p>“Cowell 13th Symphony Has American Premiere.” BMI, Inc. 18 October 1959.</p> <p>The BMI press release on American premiere of <i>Symphony No. 13 – Madras L848 (1958)</i> recycles much information from the other BMI releases. “Mr. Cowell has long been interested in the ‘musical internationalism’ exemplified in his 13th Symphony, and in 1948, in the introduction to his Fifth Symphony, stated his beliefs in the following: ““Dodecaphonic internationalism eliminates everything that has been developed as a national style in the handling of musical materials. Thus it has had to build its own associations and traditions according to its own inner logic; this logic is the tighter because it is not conditioned by the vagaries custom ““Another kind of ‘internationalism’ seems possible to me, however, in which music materials developed in a single culture are carried beyond the customs of</p>

	<p>that culture according to a logic inherent in the basic materials themselves.”</p> <p>“My admiration and enjoyment of foreign musical cultures have led me to welcome types of musical treatment which show the close relationships between our musical concepts and those developed by other people.”</p>
1959_12_10_BMI_Mela_L867	<p>“India and U.S. Folk Music Blended in Composition for New Delhi Fair.” BMI, Inc. 18 October 1959.</p> <p><i>Mela and Fair: for Orchestra and Smaller Combinations L867 (1959)</i> “especially written for the U. S. Exhibit at the World Agriculture Fair. Eisenhower to attend the fair.</p>
1962_03_11_NYT_Schonberg	<p>Schonberg, Harold. “The Cluster Man: Henry Cowell, 65, Remains One of Our Most Adventurous, Vital Composers.” <i>New York Times</i>. 11 March 1962.</p> <p>Schonberg addresses the usual early style as well as later Oriental influences. “He is a respected member of the community – a professor at Columbia University and the New School; a tiny, brisk, bald leprechaun who peers at you with his head slightly cocked ... and trots all over the world observing music in its native habitat.”</p> <p>Schonberg places the roots of tone clusters “Around the early Eighteen Hundreds.” “[B]attle pieces’ for the piano would often have the performer come slamming down on the piano, palm outstretched, to give the suggestion of cannon fire or troops on the march. The most famous piece among this line was Frantisek Koczwara’s <i>The Battle of Prague</i>. It stood on the piano in every house in Europe, and in America, too.”</p> <p>“On one of Cowell’s trips to Europe, both Alban Berg and Bela Bartok asked the American for permission to use tone clusters. Cowell happily told them to go ahead. ‘The more the merrier.’”</p> <p>“He has developed into one of the world’s outstanding authorities on Oriental music, and the State Department automatically calls on him to represent America when there is a conference in Teheran or Bangkok.”</p> <p>“Not until Copland scores like <i>Billy the Kid</i> and <i>Appalachina</i> [<i>sic</i>] in the Nineteen Thirties did American composers unbend enough to use native elements.”</p> <p>“But Ives first, and then Cowell, had been using them for years. The strange thing</p>

	<p>is that Cowell, <i>enfant terrible</i> or not, always was fairly conservative in his musical thinking. His experiments were intended to expand the horizons of sound, but he always thought tonally.”</p> <p>“His name today is not as well known to the general public as it should be, but when the definitive history of the period finally comes to be written it will occupy a very high place.”</p>
1962_03_13_NYT_Schonberg	<p>Schonberg, Harold. “Music: Concert Honors Henry Cowell.” <i>New York Times</i>. 13 March 1962.</p> <p>Kickers read “Composer Performs Four Piano Works” and “Jorge Mester Directs Juilliard Students.” The header on this particular copy indicates Schonberg’s review of the 50th anniversary performance was mailed by Oliver Daniel of BMI. The program comprised:</p> <p><i>Hymn and Fuguing Tune No. 2</i> L657 (1944) <i>Sinfonietta</i> L443 (1928) <i>Suite for Woodwind Quintet</i> L491b (1934) <i>Symphony No. 7</i> L776 (1952)</p> <p>Schonberg writes, “About at the mid-point of last night’s concert honoring Henry Cowell. At the Juilliard Concert Hall, Mr. Cowell himself came to the piano and played four of his pieces.”</p> <p>“Tides of Manaunaun” from <i>Three Irish Legends</i> L354 (1922) <i>Banshee</i> L405 (1925) <i>Sinister Resonance</i> L462 (1930) <i>Advertisement</i> L213/4 (1917)</p> <p>“At intermission, the composer Hugo Weisgall read two telegrams praising Mr. Cowell. One was from President Kennedy, the other from Governor Rockefeller.”</p> <p>Schonberg writes of Cowell’s performance that “it was, almost, as if Franz Liszt had walked out to play the <i>Galop chromatique</i>. For Mr. Cowell’s piano pieces were in a way to the Nineteen Twenties what Liszt’s earlier works were in shock value to the Eighteen Thirties.”</p> <p>“Mr. Cowell goes on alone among his generation. He was one of the bad boys, whose music caused riots in Europe. George Antheil and Charles Ives are dead. Carl Ruggles, at 85, is virtually inactive. So is Leo Ornstein, more of a</p>

	<p>contemporary to Mr. Cowell, who dropped out many years ago. Edgard Varèse, who attended last night's concert, is fortunately quite active. He and Mr. Cowell are among the last survivors of a very exciting period.”</p> <p>“As time goes on, it can be seen that Mr. Cowell, though labeled a revolutionary, is really a rather conservative composer ... even his most startling innovations have been used in a traditional manner.”</p> <p>“The third movement of the Seventh Symphony (which was heard in New York for the first time) is a sort of Mendessohnian scherzo, with an entirely novel twist at the end.”</p>
1962_04_Musical_America	<p>Helm, Everett. “Henry Cowell: American Pioneer.” <i>Musical America</i> (April 1962).</p> <p>This is a one-page 50-year anniversary article with illustration.</p> <p>“Much has been written about Cowell's use of ‘tone clusters,’ which he now prefers to call ‘secundal chords,’ and about the importance of this aspect of Cowell's work in modern music. A further aspect of his creative activity is no less fascinating – namely, his absorption and re-creation of hetero-national elements. Heredity and environment play complementary roles here.”</p> <p>“He studied North Indian music and Indian musical theory with Sarat Lahari and was taught to play the difficult vertical flute (Shakuhachi) by K. Tamada.”</p> <p>“[T]hrough study with Prince Masjodjana of Java, Cowell's horizon was broadened even further. At the same time, he learned to play the gamelan through the courtesy of Curt Sachs and became familiar with the theory of gamelan composition. And to enrich his experience even more, Cowell studied the music of South India with Prof. Sambamoorthy, the only professor of music in all India.”</p> <p>The article contains the following Cowell quote: “Every musical culture, no matter how strange it may sound to us, has had profound meaning for its practitioners, and it will yield the secrets of a systematic organization to study and experience.”</p> <p>“It is this basic connection between superficially different kinds of music that makes it natural, to my mind, to apply the techniques of one culture to the musical styles of another.”</p>
1966_10_News_Hymn_and_Fuguing_16_L921a	<p>This clipped anonymous article from an unnamed publication and bearing the small title, <i>Premieres</i>, reports that “[<i>Hymn and Fuguing No. 16 L921a (1964)</i>] ... was performed for the first time, on October 6, at Philharmonic Hall by the New</p>

	<p>York Philharmonic Hall by the New York Philharmonic under Leonard Bernstein. “Programmed in memory of the composer, who died last year, the work was completed shortly before his death.”</p> <p>Further, it quotes Schonberg’s <i>New York Times</i>.</p>
1974_12_Stereo_Review	<p>Daniel, Oliver. “Henry Cowell.” <i>Stereo Review</i> (December 1974): 72-82.</p> <p>This eleven-page article comes with rare pictures and represents a reprint which is stamped 10 April 1975</p> <p>Daniel tells of a 1973 concert featuring <i>Fantasia Elegiaca</i>, an organ concerto by Kazimierz Serocki, which uses tone clusters. In response to the work, “A distinguished elder German critic who was sitting near me leaned over and said, ‘I first heard Henry Cowell play this way forty years ago and it produced a riot.’”</p>
1981_12_06_NYT_Pulse_L565	<p>Peyser, Joan. “Henry Cowell – An Influential ‘American Original.’” <i>New York Times</i>. 6 December 1981. D25.</p> <p>Peyser, editor of the <i>Musical Quarterly</i>, announces the Carnegie Hall performance of <i>Pulse L565 (1939)</i>. Worthwhile quotes:</p> <p>Cowell “anticipated the chance music pioneered by John Cage by at least 20 years.”</p> <p>“Once he asked his wife how quickly she typed to determine how long she would take to write a book.”</p> <p>“Cowell’s scores were never elaborately worked out. If he wanted to change a note he preferred to start again with a brand new piece.”</p> <p>“By 1965, when he died at the age of 68, he had completed 20 symphonies, 30 other large orchestral works, 18 Hymn and Fuguing Tunes, 8 string quartets and countless smaller pieces.”</p> <p>“After his first Carnegie Hall recital in 1924, The New York World critic warned that the next time he aired his tone clusters in public, the paper would send a sportswriter to cover the event. After the second concert the headline read: ‘Kid Cowell and Battling Knabe.’”</p> <p>“Bela Bartok and Artur Schnabel helped arrange his concerts in Europe between 1923 and 1933 and, after a meeting in London, Bartok asked Cowell for permission to use tone clusters.”</p>

	<p>In 1933 “Germany refused Cowell a visa and he was unable to return to Berlin. His widow says that because the composer did not provide the place of his paternal grandmother’s birth – he did not know the particular city in Ireland – the authorities assumed that he was Jewish. During the next few years Cowell helped European friends emigrate to the United States.”</p> <p>In 1940 “he renewed his acquaintance with ... Sidney Hawkins Robertson, whom he had known, on and off, since she was 13 and he 20, Mrs. Robertson came from a wealthy, cultivated family. She was bilingual, a pianist and a folk music collector. As Cowell was small, unassuming, laconic, Mrs. Robinson was large, expansive, wordy.”</p> <p>“Today she characterizes the relationship as ‘more a long friendship than a romance.’ She says that one of her responsibilities was to take three sentences by Cowell and expand them into a two- to three-thousand word article. But she adds that ‘Henry used words in a direct, forceful way and I could never make mine sound like his.’ Since Cowell’s death in 1965, Mrs. Cowell has devoted considerable energy to disseminating information about his life and ideas. ‘There is no Henry Cowell biography,” she explains, “and I am the only reference work around.”</p> <p>“[A]t Cowell’s concerts, Harry Cowell would rise in the audience and take lengthy, repeated bows. Henry Cowell confided to his wife the rage he still felt toward a father who had rejected him for so much of his life.”</p> <p>“Henry Cowell was a great American original. He almost single-handedly initiated the focus on percussion that became a significant characteristic of much modern music. He turned the piano into an idiosyncratic percussion instrument and alerted Western culture to the values of Eastern music.”</p> <p>“John Cage ... hitchhiked from California to New York to study with him.”</p> <p>“Karlheinz Stockhausen, Mauricio Kagel, Philip Glass, Steve Reich and dozens of composers in Europe and the United States all owe much of their tone and musical ways to Cowell indirectly through his influence on Cage.”</p>
1992_12_19_Opera_News_Commission_L803	Fleming, Shirley. “In Review: Woodstock, NY,” <i>Opera News</i> (12 December 1992): 42.

	<p>“Henry Cowell, the intrepid musical explorer better known for tone clusters and inside-the-piano strumming than for opera, was revealed in a fresh light on September 26 when the newly formed Overlook Lyric Theatre made its debut at the Bearsville Theater with the premiere of [<i>The Commission L803 (1954)</i>], a 1954 Cowell work that it meticulously called an ‘operatic episode.’ The half-hour piece was part of a triple bill that included J. A. Hasse's <i>Lannda</i> and Vanesio (1726) and P. D. Q. Bach's <i>A Little Nightmare Music</i>, ‘fatefully edited’ by Prof. Peter Schickele.</p> <p>“[<i>The Commission L803 (1954)</i>], composed at the behest of the League of Composers, was left in piano score with instrumentation indicated. Overlook artistic director Henry Bloch realized the orchestration utilizing string quartet, allotting the wind parts to synthesizer. The libretto, by Cowell's friend and fellow composer Colin McPhee, is a kind of house of mirrors: a composer receives a commission from Affiliated Composers, Inc., and proceeds to write a work in which the initially reluctant conductor is heard already rehearsing the work itself. Cowell's widow has indicated that the plot is a roman à clef; Angela, founder of Affiliated Composers, represents Claire Reis, founder of the League of Composers; the conductor Orlando is Dimitri Mitropoulos, who was music director of the New York Philharmonic at the time.</p> <p>“Quick-witted and fast-paced, [<i>The Commission L803 (1954)</i>] vocal lines strike a nice balance between angular and lyrical; Angela, a woman not to be trifled with, has one coloratura outburst that brought outright laughter at the premiere. The instruments pursue their own tart, tight patterns, and the humor is sly, as when the composer ponders whether to write in Dorian or Mixolydian mode and the strings supply examples of each in the background.</p> <p>“There are broader jokes as well: Orlando makes his first appearance leading his own orchestra in a dispirited stab at the Beethoven Fifth.</p> <p>“There was nothing dispirited in real-life conductor Bloch's crisp direction or in the capable contributions of Charles Sokolowski as Jonathan, Frances Pallozzi as Julia, Corin Salon as Angela and Lawrence Asher as Orlando.”</p>
1995_ISAM	Hitchcock, H. Wiley. “Sidney Cowell Dies at Ninety-One.” <i>I.S.A.M. Newsletter</i> XXIV (Spring 1995): 8-10.

	<p>The entry includes text “adapted from Hitchcock’s foreword to a collection, edited by him and as yet unpublished, of some hundred anecdotes set down by Sidney Cowell. This ‘chapbook of cheer,’ as she liked to call it, reveals a long and marvelously varied life.”</p>
1996_ISAM	<p><i>I.S.A.M. Newsletter</i> XXVI (Fall 1996).</p> <p>Announcement and program for the Henry Cowell Centennial Conference, 12-15 March 1997.</p>
1997_v2_No_2_Peters_Notes	<p>Caprioglio, Gene. “Henry Cowell: American Musical Pioneer.” <i>Peters Notes</i> 2 (Spring 1997): 1-2.</p> <p>The biography includes a picture of Cowell playing a drum.</p> <p>During the 1950s, “he was introduced to Walter Hinrichsen, the founder of C. F. Peters Corporation, and a long-lasting publishing relationship began. In 1958 Hinrichsen agreed to publish six of Cowell’s works. This first group of pieces consisted of [<i>String Quartet No. 5</i> L832 (1956)] (P6117 and P6118). [<i>Persian Set</i> L838 (1956-57)] (P6115), [<i>Rondo for Brass</i> L851 (1958)] (P6116 and P6116p), [<i>Homage to Iran</i> L845] (P6114), [<i>Symphony No. 13 – Madras</i> L848 (1958)] (P6121) and [<i>Concerto for Percussion and Orchestra</i> L861 (1958)] (P6165).”</p> <p>“Cowell’s sojourn in Teheran in the winter of 1956-57 [came] ... at the special invitation of the Iranian government while on a world tour sponsored by the Rockefeller Foundation and the US Information Agency.”</p> <p>“In 1961 Hinrichsen secured a world premiere performance of [<i>Concerto for Percussion and Orchestra</i> L861 (1958)] by the Kansas City Philharmonic under the direction of Hans Schwieger.”</p> <p>Caprioglio quotes <i>Time</i> magazine:</p> <p>“[T]he concerto was ... less melodic than the works of what Cowell thinks of as his middle period,” and continues his own evaluation,</p> <p>“On the subject of the division of his career into periods Cowell had the following to say: ‘No composer worth his salt these days would be without a third period. This is mine.’”</p> <p>The article lists centennial events such as Juilliard’s week-long series Focus! 1997,” the Cowell Circle which featured <i>Synchrony</i> L464 (1930), <i>Symphony No.</i></p>

	<p>13 – Madras L848 (1958), String Quartet No. 5 L832 (1956) and Persian Set L838 (1956-57), the centennial festival Henry Cowell’s Musical Worlds, Cambridge University’s republication of <i>New Musical Resources</i>, and Schirmer’s plan for Dick Higgin’s book.</p>
1997_v8_No_4_Penn_Sounds	<p>Two reviews here.</p> <p>Camp, Lou. “Cowell’s 100th Birthday Concert at the Free Library: Fleisher Collection Concert March 12, 1997.” <i>Penn Sounds</i> 8 (Summer 1997): 6.</p> <p>Kravetz, Deborah. “Cowell’s Centenary Concert: Fleisher Collection Concert March 12, 1997.” <i>Penn Sounds</i> 8 (Summer 1997): 7.</p> <p>Performances included the following:</p> <p>Three Irish Legends L354 (1922) – Charles Abramovic, piano Six Ings <i>L353 (1922)</i> Aeolian Harp for Piano Strings L370 (1923) 60 L628 (1942) – Marshall Taylor and his Temple University Saxophone Ensemble (Masahito Sugihara, Kathleen Mitchell and William Wenglicki) Sailor’s Hornpipe L737 (1949) Vocalise for Soprano, Flute and Piano L524 (1936) – Jacqueline Smith, soprano; Cynthia Folio, flute; Abramovic, piano. Tiger L463/2 (1928) – Abramovic Toccanta L547 (1938) – Heidi Jacob, cello; Smith; Folio; Abramovic The performance included pieces by Antheil, Ruth Crawford Seeger and Ives.</p>

Table A-3. Programs

FILE NAME	DESCRIPTION
1932_02_21_Program_Two_Appositions_L484	<p>L'Orchestre Symphonique de Paris, conducted by Nicolas Slonimsky Bela Bartok, soloist Salle Pleyel, Paris, France A Pan-American Association of Composers concert <u>Works presented:</u> <i>Serenade No. 3</i> (1773) – Mozart <i>Night on Bald Mountain</i> – Moussorgsky <i>Piano Concerto</i> – Bartok <i>In the Cage</i> – Ives <i>Fourth of July</i> – Ives <i>Elegie</i> – Ives (world premiere) <i>Two Appositions L484 (1932)</i> – Cowell (world premiere) <i>Vers le Réel</i> – Dane Rudhyar (world premiere)</p>
1932_03_05_Program_Synchrony_L464	<p>Philharmonischen Orchester, conducted by Nicolas Slonimsky Beethoven Hall, Berlin, Germany A Pan-American Association of Composers concert <u>Works presented:</u> <i>The American Life</i> – Adolf Weiss <i>In the Cage</i> – Ives <i>Fourth of July</i> – Ives <i>Elegie</i> – Ives <i>La Rebambaramba</i> – Roldán <i>Sun-Treader</i> – Ruggles <i>Synchrony L464 (1930)</i> – Cowell <i>Arcana</i> – Varèse</p>
1932_04_02_Program_Synchrony_L464	<p>Magyar Szimfónikus Zenekar, conducted by Nicolas Slonimsky <u>Works presented:</u> <i>The American Life</i> – Adolf Weiss <i>In the Cage</i> – Ives <i>Fourth of July</i> – Ives <i>Elegie</i> – Ives</p>

	<p><i>La Rebambaramba</i> – Roldán <i>Sun-Treader</i> – Ruggles <i>Synchrony L464 (1930)</i> – Cowell <i>Energia</i> - Chavez <i>Intégrales</i> – Varèse</p>
1933_05_25_Program_Polyphonica_L458	<p>St. Paul Chamber Orchestra, conducted by John J. Becker Elsie Wolf Campbell, pianist, assistant artist Concert Hall of the Nicollet Hotel, Minneapolis, MN. “Ultra-Modern American Concert, at the biennial convention of the National Federation of Music Clubs” Presented by the College of St. Thomas, St. Paul, MN <u>Works presented:</u> <i>Polyphonica L458 (1930)</i> – Cowell <i>In the Night</i> – <i>Ives</i> <i>Scherzo</i> – Wallingford Riegger <i>Lilacs</i> – Carl Ruggles <i>Concerto Arabesque</i> – Becker Program notes by Carl A. Jensen: “This work is a scholarly proclamation of the fact that although the fruits of ultra-modernism are of the present and the future, its roots are firmly anchored in the past.” Footer: “Reprinted from the Northwest Musical Herald, May 1933” This is the one and only concert of the SPCO prior to its formation under Leopold Sipe in 1959. Dennis Russell Davies recreated this concert with the SPCO in his second season on 12 June 1974.</p>
1933_07_20_Program_Reel_No_1_L463-1a	<p>Hollywood Bowl concert, conducted by Nicolas Slonimsky Queena Mario, soprano <u>Works presented:</u> <i>Suite in B minor for Flute and Strings</i> – Bach-Mahler “Jewel Song” from <i>Faust</i> – Gounod <i>Fanfare at Dawn</i> – Bax <i>Afternoon of a Faun</i> – Debussy <i>Fanfare for a Spectacle</i> – Prokofiev <i>Reel No. 1 L463-1a (1932)</i> – Cowell</p>

	<p><i>Fanfare Political Address</i> – Bliss <i>Towards Reality</i> – Rudhyar <i>Songs of Grucia</i> – Rachmaninoff <i>Silent Noon</i> – Warren <i>Voci di Primavera</i> – Strauss <i>Fanfare to Shake up an Old Fogey</i> – Caturla <i>La Rebambaramba</i> – Roldán</p>
1934_04_22_Program_Martha_Graham	<p>Two Pan American Association of Composers concerts. The April 22 concert at the Alvin Theatre in New York City features “Martha Graham and Group” with “Music for Chamber Orchestra by Cowell, Engel, Horst, Riegger, Varèse and Villa-Lobos” and interludes by Chavez, Ives, Revueltas and Still with Judith Litante, soprano, as soloist. No titles are presented for the works for the dance group.</p>
1942_01_11_Program_Suite_L620	<p>Boston String Orchestra, conducted by Jules Wolfers Cowell, soloist New England Mutual Hall First concert of the first season “dedicating New England Mutual Hall Concert sponsored, in part, by Steinway Piano and Hammond Organ <u>Works presented:</u> National Anthem “The Power of Music” Overture – William Boyce <i>Concerto Grosso in D minor</i> – Vivaldi <i>Suite for Piano and String Orchestra L620 (1941)</i> – Cowell <i>St. Paul’s Suite</i> – Holst <i>Concerto Grosso</i>, with piano obbligato – Ernest Bloch Program notes by Cyrus W. Durgin: Cowell’s “father was a tennis expert and his mother a writer. He first studied music with Charles Louis Seeger Jr. at the University of California. Following service in the first World War, Mr. Cowell studied with Woodman at the Institute of Applied Music. He gave piano recitals in Europe in 1923, and did musicological work at the University of Berlin in 1931 and 1932 on a Guggenheim Fellowship.” “Mr. Cowell is widely known as a musical innovator. He evolved the system of</p>

	<p>reinforcing overtones on the piano which are called ‘tone cluster,’ and with Prof. Leon Theremin invented the ‘rhythmicon,’ and instrument designed to produce various kinds of cross-rhythms. He founded the ultra-modern quarterly, <i>New Music</i>. He has written a number of books on music, and has taught at Stanford University, Mills College and the University of California.” “He has composed a great deal, for full orchestra, chamber ensembles, chorus, military band, for the stage and films, and for solo voice. His [<i>Four Irish Tales L605 (1940)</i> a.k.a. <i>Tales of Our Countryside</i>], for piano and orchestra, was performed for the first time in Boston, last May [1941], by Leopold Stokowski and the All-American Youth Orchestra, with Mr. Cowell as soloist.”</p> <p>The program lists the officers, board of directors and personnel of the orchestra. Charles Wakefield Cadman and Nicolas Slonimsky among Advisory Board</p>
1945 AMP Brochure	<p>This undated Associated Music Publishers brochure antedates Cowell’s death, as the bio reads: “Since 1940 Cowell has been Consultant in Music for the Music Division of the Pan-American Union, and since 1943 he has also served as Music Consultant and Senior Music Editor for the Office of War Information.”</p> <p>Cowell remained with the OWI until 1945. <i>Hymn and Fuguing No. 3 L660 (1944)</i> represents the latest composition on the list and dates from May 1944. Thus, this publication most likely dates from early 1945.</p> <p>Symphonic/Orchestral works listed here alphabetically: <i>American Piper L645 (1943)</i> <i>Ancient Desert Drone L597 (1940)</i> <i>Animal Magic of the Alaskan Eskimo L659 (1944)</i> <i>Celtic Set L543 (1938)</i> <i>Concerto for Piano and Orchestra L440 (1927)</i> <i>Exultation L328a (1930)</i> <i>Fanfare for the Forces of Our Latin American Allies L634 (1942)</i> <i>Hymn and Fuguing Tune No. 1 L651a (1944)</i> <i>Hymn and Fuguing Tune No. 2 L657 (1944)</i> <i>Hymn and Fuguing Tune No. 3 L660 (1944)</i></p>

	<p><i>Old American Country Set</i> L567 (1939) <i>Pastoral and Fiddler's Delight</i> L587 (1940) <i>Philippine Return</i> L647 (1943) <i>Shipshape Overture</i> L617 (1941) <i>Shoonthree</i> L571 (1939) <i>Sinfonietta</i> L443 (1928) <i>Symphonic Opus 17</i> L547a (1938) <i>Symphony No. 3 – Gaelic</i> L636 (1942) <i>Synchrony</i> L464 (1930) <i>Four Irish Tales</i> L605 (1940) (Tales of Our Countryside) <i>United Music</i> L648 (1943)</p>
1956 AMP Brochure	<p>This undated list of works held by Associated Music Publishers is accompanied by commission information as well as orchestration and credited excerpts from reviews from as late as March 1956. Major works such as <i>Symphony No. 12</i> L830 (1955-56), <i>Homage to Iran</i> L845 (1957), <i>Ongaku</i> L846 (1957) and <i>Symphony No. 13 – Madras</i> L848 (1958) are absent, this brochure likely dates from mid-1956.</p> <p>Music for orchestra listed here alphabetically:</p> <p><i>Ancient Desert Drone</i> L597 (1940) <i>Ballad for String Orchestra</i> L705-3a (1954) Brochure list 1955 <i>Fiddler's Jig</i> L771 (1952) aka <i>Flirtatious Jig</i> Hymn and Fuguing Tune No. 2 L657 (1944) <i>Hymn and Fuguing Tune No. 3</i> L660 (1944) <i>Hymn and Fuguing Tune No. 5</i> L673a (1946) brochure lists 1945. Lichtenwanger supports 1946. Also listed “as incorporated in <i>Symphony No. 10</i>” <i>Hymn and Fuguing Tune No. 10</i> L813 (1955) <i>Little Concerto</i> L620a (1943) <i>Old American Country Set</i> L567 (1939) – listed as 1937 <i>Pastoral and Fiddler's Delight</i> L587 (1940) <i>Rondo for Orchestra</i> L774 (1952) – listed as 1953 <i>Saturday Night at the Firehouse</i> L719 (1948) <i>Singing Band</i> L797 (1953)</p>

	<p><i>Symphony No. 4 – Short Symphony</i> L697 (1946) <i>Symphony No. 5</i> L722 (1948) <i>Symphony No. 7</i> L776 (1952) <i>Symphony No. 9</i> L787 (1953) <i>Symphony No. 10</i> L788 (1953) <i>Symphony No. 11 – Seven Rituals of Music</i> L790 (1953) <i>Four Irish Tales</i> L605 (1940) (Tales of Our Countryside) also includes “1912-25” with date Entry from Virgil Thomson regarding the expansive range of Cowell’s work.</p>
1959_03_03_Program_Madras_L848	<p>Little Orchestra, conducted by Thomas Scherman Congress Grounds Open Air Theatre, Teynampet, Madras Concerts on March 3 and 4, 1959 Presented by the Music Academy, Madras “in co-operation with the President’s Cultural Presentations and the American National Theatre and Academy” <i>Symphony No. 13 (Madras)</i> L848 Despite indication of “a program of symphonic music including of other works including the world premiere of Henry Cowell’s <i>Madras Symphony</i>,” the program lists no other works. Liner notes without credit provide brief bio on Thomas Scherman, history of the Little Orchestra and the Music Academy in Madras, and Cowell. Cowell’s portion is entitled “Dr. Henry Cowell and the Madras Symphony.” “In the field of composition Cowell made two distinct contributions – the introduction of tone clusters and the development of the hymn and fuguing tunes.” “In 1956, Dr. Cowell undertook a tour of several Asian countries. Two works that emerged from this trip were the [<i>Persian Set</i> L838 (1956-57)], inspired by classical Iranian music, and [<i>Ongaku</i> L846 (1957)], based Japanese music. A third work, which Madras will be the first city in the world to hear, is the [<i>Symphony No. 13 – Madras</i> L848 (1958)]. Many here who attended the Music Academy’s annual conference and festival in 1956 will remember the talks Dr. and Mrs. Cowell gave on that occasion, and they will also remember the intense interest with which the Cowells attended the sessions and listened</p>

	<p>to the concerts.”</p> <p>Cowell’s comments on the symphony include the following: “The attempt is to bring together the highest possible levels of music of India and the West so that a new and integrated music can be born of this marriage, entered into the terms of feeling, philosophy and intellectual respect.”</p>
1959_10_19_Program_Madras_L848	<p>The Little Orchestra, conducted by Scherman. The venue is not listed. First concert of the 13th season 1959-1960. <u>Works presented:</u> <i>Concerto in F Major for Double Orchestra</i> – Handel <i>Symphony No. 13 – Madras L848 (1958)</i> – Cowell “In observance of International Music Fund Concerts” <i>The Apothecary</i> – Haydn Program notes by Herbert Weinstock: “Henry Cowell, known three decades ago as an <i>enfant terrible</i> of music, the man who played the piano with fist, wrist, and forearm, has more recently become familiar as one of the most productive of contemporary American composers.” “[B]y the 1920s [he] had become ubiquitous champion of radically modern music for which he propagandized untiringly – and which he aided materially by publishing representative compositions in the <i>New Music Quarterly</i>, which he founded in 1927.” “Cowell’s music is often marked by his unceasing hospitality to novelty and experiment, his astonishing ability to absorb seemingly exotic styles, and his very individual humor. He is unique and unmistakable.” “The first performances of the <i>Madras Symphony</i> were given in Madras ... by the Little Orchestra under Thomas Scherman during their recent Asian tour sponsored by ANTA and the U.S. State Department. The symphony was widely hailed as the first serious attempt to combine the best forces of traditional Indian and Western music in a symphonic work.” A portion of Cowell’s quote is included here.</p>
1962_BMI_Works_List	<p>12-page pamphlet with photo, bio (by Daniel), and list of works (41 orchestral) with list of 13 publishers</p>

1962_03_11_BMI_65th_Birthday_Booklet	Fine booklet comprising many rare photos with credits and quotes from Virgil Thomson, William Schuman, Hugo Weisgall, and Pierre Salinger. Miniatures of programs conducted by Leopold Stokowski and Anton Webern.
1965_BMI_brochure	Cowell biography by Oliver Daniel and list of works.
1969_Catalog_Music_for_Percussion	No Cowell works listed. Penciled comment indicates “[<i>Pulse L565 (1939)</i>] to be issued Sept. 1971”
1974_06_22_SPCO_Polyphonica_L458	<p>St. Paul Chamber Orchestra, conducted by Dennis Russell Davies Dennis Russell Davies, piano soloist J. A. O’Shaughnessy Educational Center, College of St. Thomas, St. Paul, MN.</p> <p>“This concert is part of the Minnesota Ives Centennial, and the Saint Paul Chamber Orchestra is joined in its sponsorship by the Schubert Club and the Music Department of the College of St. Thomas and the University of Minnesota. It is also supported in part by a grant-in-aid awarded by the Minnesota State Arts Council with funds appropriated by the Minnesota Legislature and the National Endowment for the Arts.”</p> <p>The works presented are identical to the 1933 program.</p> <p>Notes clarify that the “1933 concert was the only performance by Becker’s ensemble under the name ‘The St. Paul Chamber Orchestra.’ The present Saint Paul Chamber Orchestra was founded in 1959 as a member agency of the St. Paul Council of Arts & Sciences and is completing its sixth season as a full-time professional orchestra.” This was Davies’s second season as conductor.</p> <p>The acknowledgement also declares, “<i>The Concerto Arabesque</i> by John Becker was lent through the courtesy of the Edwin A. Fleisher Music Collection, The Free Library of Philadelphia.”</p>
1997_03_20_Program_Two_Appositions_L484a	<p>Wittenberg Chamber Orchestra, directed by Tom Kennedy Weaver Chapel Wittenberg University, Springfield, OH Daniel Boomhower and Ed Hasecke, violins</p> <p>The program also lists a Cello Choir and a “Pops Concert.” The latter lists no program.</p> <p><u>Works presented:</u> “Vivace” from <i>Concerto in d minor for Two Violins</i>, BWV 1043 – J.S. Bach <i>Sieben leichte Stücke</i> – Ernst Krenek</p>

	<p>“Grave – Allegro” from <i>Sinfonia IX in C Major</i> – Felix Mendelssohn Reflections on Henry Cowell by Stephen Siek <i>Two Appositions L484a (1932)</i> – Cowell (world premiere) <i>Two Elegiac Melodies</i>, Op. 34 – Edward Grieg <u>Cello Choir works:</u> “Religioso” from <i>Two Morceaux de Salon</i> – Georg Goltermann <i>A Legend</i> – Tchaikovsky <i>Ave Verum Corpus</i> – Mozart <i>Ballet Anglois</i> – Johann K. F. Fischer <i>Dance</i> – Dmitri Kabalevsky “This performance honoring the centenary of Henry Cowell’s birth was made possible by the generous loan of materials from the Fleisher Collection of Orchestral Music of The Free Library of Philadelphia.”</p>
1998_Southern_Arizona_SO_brochure	<p>Brochure for Southern Arizona Symphony Orchestra 1998-1999 season. Cowell scheduled for October 18 and 25. No specific pieces named.</p>
2004_04_26 Program_American_Melting_Pot_L594	<p><i>NYU Orchestra, conducted by Barry Spanier and Roger Mahadeen*</i> Skirball Performance Center, NYU Kimmel Center, New York City, NY The NYU Orchestra Spring 2004 Concert <u>Works presented:</u> <i>An Outdoor Overture</i> – Aaron Copland <i>American Melting Pot L594 (1940)</i> – Cowell <i>The Unanswered Question</i> – Charles Ives “Sunset” from <i>Grand Canyon Suite</i> – Ferde Grofé 3rd movement from <i>Symphony No. 2</i>, Op. 30* – Howard Hanson <i>First Essay for Orchestra*</i> – Samuel Barber Excerpts from <i>1600 Pennsylvania Avenue Suite*</i> – Leonard Bernstein <i>Victory at Sea/Symphonic Scenario</i> – Richard Rogers <i>The Olympian/The Lighting of the Torch</i> – Philip Glass, arr. By Matt Veligdan <i>1984 Olympic Fanfare & Theme</i> – John Williams</p>

Table A-4. Questionnaires

FILE NAME	DESCRIPTION
American_Melting_Pot_L594_(1940)_1940	Signed and dated 11 September 1940 by Cowell. The work is unperformed and not with a publisher in 1940. His middle name, "Dixon," is crossed out. Contained with the questionnaire is Cowell's 26 March 1944 letter and the catalog commentary sheet.
American_Pipers_L645_(1943)_1944	Signed and dated 3 April 1944 by Cowell.
Ancient_Desert_Drone_L597_(1940)_1944	Signed and dated 3 April 1944 by Cowell. He indicates the first performance was in South Bend, IN, by the South Bend Symphony Orchestra under Edwyn Hames. Lichtenwanger conversely reports "'Part I' only had its '1 st performance anywhere' at the Ernest Williams Orchestra Band Camp, Saugerties, NY, 17 Aug 1940, by the Camp Orchestra, guest cond. Cowell. First complete performance at John Adams High School, South Bend, IN, 12 Jan 1941, by South Bend Symphony Orchestra, guest cond. Percy Grainger (Edwyn Hames director.)"
Concerto_for_Piano_and_Orchestra_L440_(1927)_1940	Signed and dated 11 September 1940 by Cowell. His middle name, "Dixon," is circled in pencil with the word "out" above. Cowell indicates Edition Senart published the work in 1931 and Elkan Vogal is the American agent. Further, the work premiered Dec. 1930 in Havana, Cuba with the Havana Philharmonic Orchestra under Pedro Sanjuan. Cowell gives 1929 as the compositional date versus 1927 per Lichtenwanger. Six letters are included in the questionnaire.
Dance_of_Sport_L482a_(1931)_1976	Signed and dated 30 April 1976 by Sidney Cowell. <i>Competitive Sport</i> graces the title page of the questionnaire, but Lichtenwanger calls this the "working title."
Exultation_L328a_(1930)_1940	Signed and dated 11 September 1940 by Cowell. Although Cowell writes "Don't know" regarding the premiere date, a small strip of paper inserted in the file lists the premiere performance "in Berlin in 1931 under Nicolas Slonimsky . . . Above taken from letter from Soc. Of European Stage Authors and Composers – May 4, 1935." "Dixon" again is crossed out. Cowell answers it was published by Edition Adler, Berlin and gives 1928 as composition date versus 1930 per Lichtenwanger.

Four_Continuations_L486_(1932)_1940	Signed and dated 11 September 1940 by Cowell. He indicates this work has not been printed and writes “Don’t know” regarding premiere date.
Four_Irish_Tales_L605_(1940)_1944	Signed and dated 3 April 1944 by Cowell. Premiere reported as May 1941 in Atlantic City by the All-American Youth Orchestra with Stokowski conducting and Cowell as soloist. Also known as <i>Tales of Our Countryside</i> .
Horn_Pipe_L493_(1933)_1940	Signed and dated 11 September 1940 by Cowell. Cowell indicates this work has not been printed and writes “Don’t know” regarding premiere date.
Hymn_and_Fuguing_Tune_No_5_L673a_(1946)_1962	Unsigned but stamped with the date 4 October 1962. In Cowell’s failing hand: “written first for 5 voices ... 1945.” “This work was expanded by me for full orchestra, and is incorporated into two movements of my [<i>Symphony No. 10 L788 (1953)</i>], playable separately. “First played as separate movements alone by St. Louis Philharmonia, Jan. 16, 1958. Franz Bibo, conductor.” First performance for 5 voices April 14, 1946, NY by Randolph Singers under David Randolph; for string orchestra, Oct. 26, 1952, NY by Stokowski’s String Orchestra.
Hymn_and_Fuguing_Tune_No_10_L813_(1955)_1964	Signed and dated 11 April 1964 by Cowell. He reports the compositional year as 1950 but an unidentified reviewer writes in red ink, “score has 1955 in large, clear bold, black numbers at the composer’s name.”
Little_Concerto_L620a_(1942)_1966	Unsigned but stamped with 6 June 1966 date. Band version reportedly premiered but orchestral version “unknown.”
Old_American_Country_Set_L567_(1939)_1940	Signed and dated 11 September 1940 by Cowell. “Dixon” circled in pencil with the word “out” above. Cowell indicates this work has not been printed and that the work premiered March 1940 in Indianapolis, IN with the Indianapolis Symphony Orchestra over “Columbia Broadcasting C. Hook-up” under Fabian Sevitzyk.
Ongaku_L846_(1957)_1960	Signed and dated 8 January 1960 by Cowell. Ongaku L846 (1957) translates to “Art and Science of Sound.” The work was commissioned and premiered by Louisville Orchestra under Robert Whitney in Louisville in March 1958.

Ostinato_Pianissimo_L505_(1934)_1944	Signed and dated 26 March 1944 by Cowell. Premiere listed as February 1943 in New York by John Cage's Percussion Orchestra at the Special League of Composers concert at the Museum of Modern Art.
Pastoral_and_Fiddler's_Delight_L587_(1940)_1941	Signed and dated 25 January 1941 by Cowell. Premiere listed as July 26, 1940 in NYC by the All-American Youth Orchestra of the NYA under Leopold Stokowski, who commissioned the work.
Polyphonica_L458_(1930)_1940	Signed and dated 11 September 1940 by Cowell. He indicates this work has not been printed but it premiered "1933, no other date available" in Minneapolis, MN with the "Minneapolis Chamber Orchestra" [sic] under John J. Becker. Actually, it premiered 25 May 1933 with the St. Paul Chamber Orchestra.
Pulse_L565_(1939)_1944	Signed and dated 26 March 1944 by Cowell. The work was written "about 1936" for and premiered by John Cage and his Percussion Group "about 1937" in San Francisco. Comment in margin indicates "written 1939."
Reel_No_1_L463-1a_(1932)_1940	Signed and dated 11 September 1940 by Cowell.
Reel_No_2_L506_(1934)_1976	Signed and dated by unnamed proxy for Sidney Cowell. Reportedly premiered in 1934 in Minneapolis, MN by John Becker, the dedicatee.
Return_L566_(1939)_1944	Signed and dated 3 April 1944 by Cowell. Premiere listed as 1939 by John Cage's Percussion Orchestra under Lou Harrison in Seattle, WA.
Rondo_for_Orchestra_L774_(1952)_1964	Signed and dated 16 January 1964 by Cowell. Cowell forgets first performance date but indicates it occurred in Indianapolis with the Indianapolis Symphony Orchestra under Fabien Sevizky. "Never been further performed, as of Jan. 1964." The <i>New Music Recordings</i> stationery lists the editorial board as Cowell, chairman; Harrison Kerr, Treasurer; Edwin Gerschefski; Otto Luening; and Wallingford Riegger. Thirty-four composers credited with recordings on the New Music label. Three women are listed: Johanna Magdalena Beyer, Ruth Crawford and Mary Howe.
Some_Music_L221a_(1922)_1941	Two questionnaires for this title. The first is signed and dated 30 January 1941 by Cowell; the second 26 March 1944 by Cowell. Composed "about 1920. am not sure." "This is one of a set of two orchestra pieces called [<i>Some Music L221a (1922)</i>] and [<i>Some More Music L404 (1924)</i>]." No performance.

Suite_for_Small_Orchestra_L499_(1934)_1940	Signed and dated 11 September 1940 by Cowell who simply reports for the premiere, "Don't know."
Symphonic_Opus_17_L547a_(1938)_1940	Signed and dated 11 September 1940 by Cowell, who indicates the premiere came on 1 April 1940 in Chicago, IL with the Illinois Symphony Orchestra under Izler Solomon.
Symphony_No_2_Anthropos_L541_(1938)_1940	Signed and dated 11 September 1940 by Cowell, who reports the premiere of the "fourth movement only (Liberation)" in March 1940 in NYC by the "Radio W.O.R. Symphonietta over station WOR and the Mutual Broadcasting System" and conducted by Alfred Wallenstein.
Symphony_No_3_Gaelic_L636_(1942)_1944	Signed and dated 3 April 1944 by Cowell. "The first movement only was performed in 1943 by the Indianapolis Symphony Orchestra over CBS Network, Fabien Sevitzyk, conductor."
Symphony_No_4_Short_Symphony_L697_(1946)_1964	Signed and dated 4 March 1964 by Cowell. "I was asked for Sym. 4 by Koussevitzky, who planned to conduct it, but he had a cold and the concert master [Richard Burgin] performed the first performance (of the whole program)," "I did not receive money as a commission – I paid for the copying of score and parts myself." "recorded by Howard Hanson with the Eastman-Rochester Orchestra for Mercury Records. (I do not remember date) [signed] H.C."
Symphony_No_5_L722_(1948)_1964	Signed and dated 11 April 1964 by Cowell. Cowell presents a contradictory 1949 commission date with 1948 composition date. Hans Kindler conducted the National Symphony Orchestra premiere on January 5, 1949 in Washington, D.C. Dean Dixon conducted the Vienna Symphony recording for the American Record Society.
Symphony_No_7_L776_(1952)_1963	Signed and dated 29 September 1963 by Cowell. "Recorded by the Vienna Symphony Orchestra, William Strickland, conductor issued by Composers' Recordings Inc."
Symphony_No_9_L787_(1953)_1964	Signed and dated 11 April 1964 by Cowell. Commissioned and premiered by Green Bay Sinfonietta in 1953, but Cowell forgets conductor. "Some parts based on [<i>Hymn and Fuguing Tune No. 9 L758 (1950)</i>] for VC and Pf."

Symphony_No_10_L788_(1953)_1963	Signed and dated 29 September 1963 by Cowell. Commissioned “by F. Charles Adler and the Wiener Symphoniker” and premiered in Vienna in 1953.
Symphony_No_12_L830_(1955-56)_1966	Unsigned but stamped with 6 June 1966. Performed March 28 and 29, 1960 by Houston Symphony under Leopold Stokowski.
Symphony_No_14_L874_(1959-60)_1966	Unsigned but stamped with 6 June 1966. Commissioned by “Serge Koussevitzky Foundation in the Library of Congress” and performed 27 April 1961 at the “II Inter-American Music Festival, The Eastman Philharmonic Orch., Cramton Auditorium, Washington, D.C.” under Howard Hanson. “Dedicated to: The Memory of Serge and Natalie Koussevitzky.”
Symphony_No_15_Thesis_L887_(1960)_1966	Unsigned but stamped with 6 June 1966. Commissioned by BMI and performed October 7 and 8, 1961 in Louisville, KY by the Louisville Orchestra under Robert Whitney.”
Synchrony_L464_(1930)_1944	Two questionnaires: one stamped 12 September 1940 and the other signed and dated 26 March 1944 by Cowell. <i>Orchesterstück</i> crossed out in favor of <i>Synchrony L464 (1930)</i> . Cowell explains, “The name <i>Orchesterstück</i> was added by the publisher – it is not part of the title.” Cowell forgets the date of composition but indicates the premiere took place in Philadelphia in April 1932 with the Philadelphia Orchestra and Leopold Stokowski.
Two_Appositions_L484a_(1932)_1940	Signed and dated 11 September 1940 by Cowell. This work premiered 21 February 1932 in Paris, France with l’Orchestre Symphonique de Paris under Nicolas Slonimsky. “This work was written for performance with the concert dance, for Doris Humphrey and her group.”
United_Music_L648_(1943)_1944	Signed and dated 3 April 1944 by Cowell. Karl Krueger conducted the premiere in Detroit with the Detroit Symphony Orchestra.
Vestiges_L305a_(1922)_1940	Signed and dated 11 September 1940 by Cowell. No premiere indicated.
Vox_Humana_L576_(1930)_1940	Signed and dated 11 September 1940 by Cowell. No premiere indicated. Cowell answers this work was originally composed in 1939 for “French horn and piano.”

APPENDIX B
COWELL'S COMPOSITIONAL OUTPUT BASED ON LICHTENWANGER'S
CATALOGUE

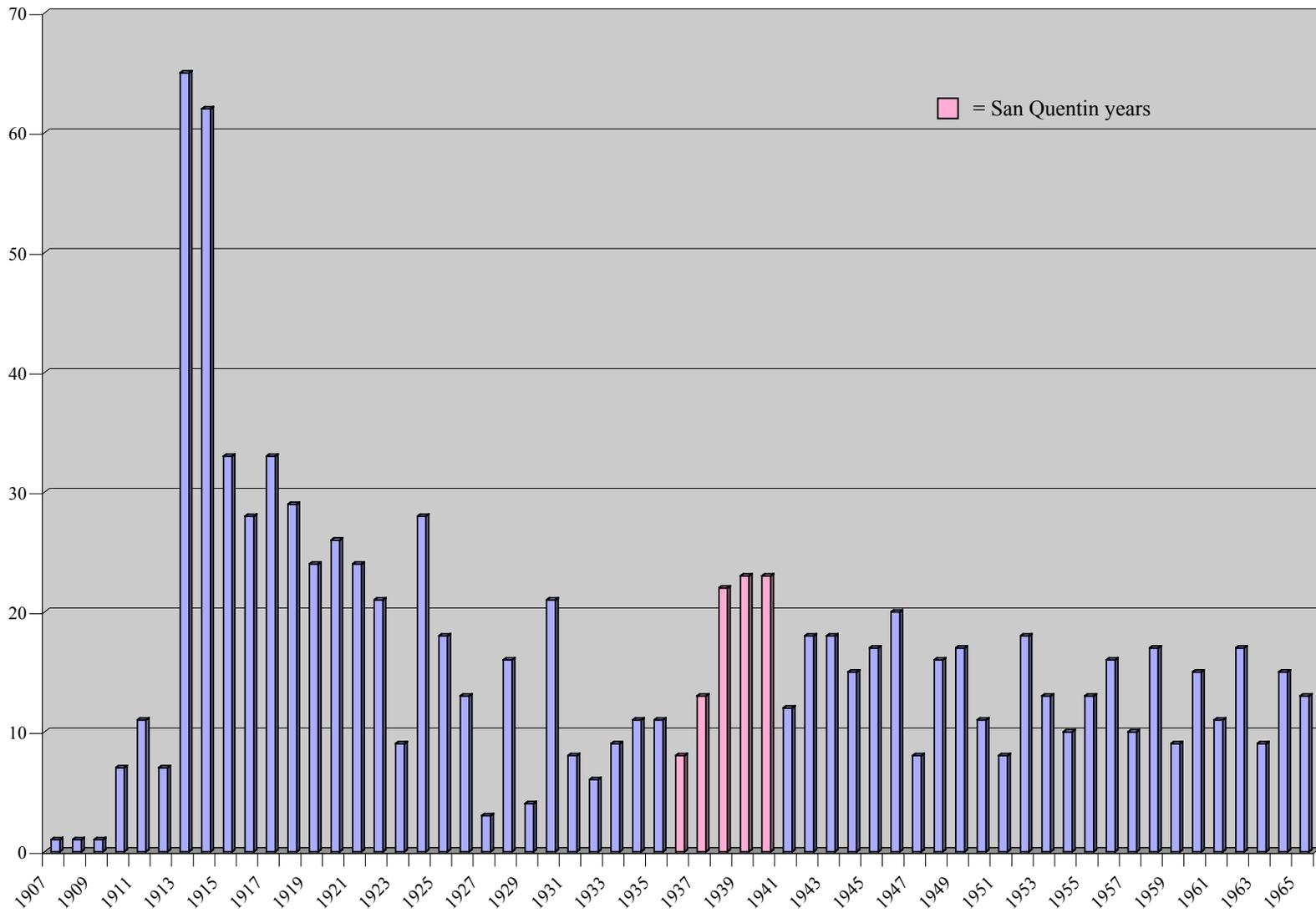


Figure B-1. Cowell's compositional output based on Lichtenwanger's catalogue

APPENDIX C
COWELL'S REPRESENTATION IN THE FLEISHER COLLECTION

Table C-1. Cowell's fifty-five works with complete scores and parts.

Title	L	Year	FC#
<i>American Melting Pot</i> (withdrawn)	L594	1940	3466
<i>American Pipers</i>	L645	1943	4071
<i>Ancient Desert Drone</i>	L597	1940	4076
<i>Animal Magic of the Alaskan Esquimo</i>	L659	1944	7865
<i>Celtic Set</i>	L543	1938	4864
<i>Competitive Sport</i>	L482a	1931	7291
<i>Concerto for Piano and Orchestra</i>	L440	1928	758p
<i>A Curse and a Blessing</i>	L732	1949	7866
<i>Dance of Work</i> (Steel and Stone)	L476a	1932	7290
<i>Duo Concertante</i>	L894	1961	264m
<i>Ensemble for String Quintet</i>	L380	1924	1936s
<i>Exultation for String Orchestra</i>	L328a	1930	1707s
<i>Fanfare for the Forces of Our Latin American Allies</i>	L634	1942	4271
<i>Festive Occasion</i>	L625	1942	7651
<i>Four Continuations</i>	L486	1932	1708s
<i>Four Irish Tales</i> (Tales of Our Countryside)	L605	1940	787p
<i>Horn Pipe</i>	L493	1933	2692
<i>Hymn and Fuguing Tune No. 5</i>	L673a	1946	2206s
<i>Hymn, Chorale and Fuguing Tune No. 8</i>	L713	1947	2281s
<i>Hymn and Fuguing Tune No. 10</i>	L813	1955	299m
<i>Irish Suite for String Piano and Orchestra</i>	L452	1928	182p
<i>Jig in Four</i>	L527	1936	8230
<i>Little Concerto</i> (Concerto Piccolo)	L620a	1961	758p
<i>Old American Country Set</i>	L567	1939	3169
<i>Ongaku</i>	L846	1957	5877
<i>Ostinato Pianissimo</i>	L505	1934	1008m
<i>Pastoral and Fiddler's Delight</i>	L587	1940	3746
<i>Polyphonica</i>	L458	1930	3773
<i>Pulse</i>	L565	1939	1001m
<i>Reel No. 1</i> (withdrawn)	L463-1a	1932	2594
<i>Return</i>	L566	1939	1003m
<i>Rhythmicana for Rhythmicon and Orchestra</i>	L481	1931	7074
<i>Rondo for Orchestra</i>	L774	1952	6377
<i>Shipshape Overture</i>	L617	1941	4865
<i>Slow Jig</i>	L415a	1933	8182
<i>Some Music</i>	L221a	1922	3948
<i>Suite for Piano and String Orchestra</i>	L620	1941	4154
<i>Suite for Small Orchestra</i>	L499	1934	2595
<i>Symphonic Opus 17</i>	L547a	1938	3168
<i>Symphony No. 2 – Anthropos</i>	L541	1938	3161
<i>Symphony No. 3 – Gaelic</i>	L636	1942	4075

<i>Symphony No. 4 – Short Symphony</i>	L697	1946	6396
<i>Symphony No. 5</i>	L722	1948	6410
<i>Symphony No. 7</i>	L776	1952	6323
<i>Symphony No. 9</i>	L787	1953	6411
<i>Symphony No. 10</i>	L788	1953	6324
<i>Symphony No. 11 – Seven Rituals of Music</i>	L790	1953	5356
<i>Symphony No. 12</i>	L830	1955-56	6654
<i>Symphony No. 14</i>	L874	1956-60	6655
<i>Symphony No. 15 – Thesis</i>	L887	1960	6657
<i>Synchrony</i> (Orchesterstück)	L464	1931	3903
<i>Teheran Movement</i>	L839	1957	8217
<i>Two Appositions</i>	L484	1932	1876s
<i>Vestiges</i>	L305a	1922	2601
<i>Vox Humana</i>	L576	1939	3502

Table C-2. Cowell's twenty-one incomplete/uncirculated works.

Title	L	Year	FC#
<i>Air and Scherzo for Alto Sax and Piano</i>	L897	1961	U4726
<i>Allegretto for James Bailey</i>	-- ¹	1963	U5698
<i>Atlantis</i>	L423	1926	U4600
<i>Ballad for String Orchestra</i>	L705-3a	1954	U4725
<i>Composition for Piano and Chamber Orchestra</i>	L406	1925	U3882
<i>Concerto Brevis for Accordion</i>	L878	1960	U5069
<i>Fantasie (Enigma Variations)</i>	L769	1952	U3398
<i>Festival Overture</i>	L692	1946	U4958
<i>Fiddler's Jig</i>	L771	1952	U4724
<i>Fire and Ice</i>	L640	1943	U3266
<i>Grinnell Fanfare</i>	L729	1948	U3980
<i>Hymn and Fuguing Tune No. 1</i>	L651a	1944	U4144
<i>Hymn and Fuguing Tune No. 2</i>	L657	1944	U4723
<i>Hymn and Fuguing Tune No. 3</i>	L660	1944	U1793
<i>Hymn and Fuguing Tune No. 12</i>	L850	1958	U4145
<i>Little Concerto</i> (Concerto Piccolo) for Piano and Band	L620a	1942	U3319
<i>Reel No. 2</i>	L506	1934	U2968
<i>The Road Leads to Tomorrow</i>	L533c	1947	U4192
<i>Saturday Night at the Firehouse</i>	L719	1948	U2971
<i>Sinfonietta</i>	L443	1928	U3883
<i>Symphony No. 1</i> (withdrawn)	L245	1918	U4595

¹ This is an 11-measure 3/4 tune on a single treble clef dedicated to an otherwise unknown James Bailey. This tune is not in Lichtenwanger's catalog but would have come between *Symphony No. 17* L916 and *Concerto Grosso* L 917.

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BIOGRAPHICAL SKETCH

Born in Cocoa Beach, Florida, Gary Galván grew up in the Delaware Valley where he studied classical guitar with Joseph Mayes, jazz guitar with Perry Lopez and Joe Federico, and earned a Bachelor of Music in Jazz Performance at Rowan University (formerly known as Glassboro State College, Glassboro, New Jersey). Gary obtained a Master of Arts in Music Education at the University of Central Florida (Orlando, Florida) where he studied classical guitar with Eladio Scharrón and took courses in composition and arranging with Stella Sung.

At the University of Florida while studying historical musicology, Gary pursued interdisciplinary studies in digital media and art history. He teaches American music at La Salle University in Philadelphia and works with the Fleisher Collection of Orchestral Music at the Free Library of Philadelphia where he is digitizing and cataloging the WPA correspondences. His research on Henry Cowell at the Free Library of Philadelphia earned the Music Library Association's 2007 Carol June Bradley Award.

